MUSICAL COURIER

Clarence Cramer's

"Opera Festival"

Distinguished Opera stars and beautiful, complete stage productions to assist in masterwork operas (in English). Your own conductor, chorus, orchestra, dancers, artists for all other roles.

Stars for 1957 tour

Jean Fenn
Soprano
Metropolitan Opera
also Operetta

Lorna Sydney
Contralto
Vienna State
NBC-TV, N. Y. City

Walter Fredericks
Tenor
San Francisco
N. Y. City, etc.

Hugh Thompson
Baritone
Metropolitan Opera
Etc.

Desire Ligeti
Bass
San Francisco
N. Y. City, etc.

"Faust"

4 sets of scenery
Costumes for chorus of 60, 12 dancers

"Aida"

5 sets of scenery
Costumes for chorus of 80, 12 dancers, 40 "supers"

Stage director, pianist-assistant, wardrobe mistress
Musical scores in advance
Armor, wigs, properties, etc.
Fine printing and publicity materials
Transportation, Union Escrows, Employer's Insurance
Experience of 1,000 performances, coast-to-coast

"Gala Night at the Opera"

"Aida" Nile & "Faust" Garden Scenes

Plus old favorite operatic selections
With piano, or your orchestra

March & April, 1957
Central West, the South, the West Coast

"Very worthwhile entertainment. . . . This is no tired road company reduced to touring the provinces after outliving their welcome in the large cities. These artists are at the height of their musical careers and give a performance worthy of that name."
—Hannelore Yager, *The Free Press*, Colorado Springs, Mar. 15, 1955

CLARENCE E. CRAMER, Kimball Bldg., 306 So. Wabash Ave., Chicago 4

musical COURIER

Trademark Reg. U. S. Pat. Off.

FOUNDED 1880 • MARCH 1, 1956

In this issue . . .

ALONG 57th STREET 4

88 NOTES AND A STAR 5
Mary Craig

LISTENING WITH BOTH EARS 6
The Composer as Activist
Fred Grunfeld

RUSSIAN REPORT: "PORGY AND BESS" 7
Innokenty Popov

SURVEY OF OPERA IN THE U. S.—1955 8

NEW YORK CONCERT AND OPERA BEAT .. 11

THE NATIONAL SCENE 25

THE INTERNATIONAL SCENE 31

HERE AND THERE 36
Mary Craig

SCHOOL NEWS 37

RADIO & TV 41
Henry W. Levinger

THE DANCE 42
Rosalyn Krokover

UP AND DOWN THE GUILD KEYBOARD 43
Grace White

PUBLISHERS' MART 44
J. Kenneth Wilson

BOOK REVIEWS 45
Reuben Martin

Published by Gainsburg-Shack, Inc.
119 West 57 St., N. Y. 19 Tel. Circle 7-4500

PUBLISHER
Roy Gainsburg

EDITOR AND GENERAL MANAGER
Gid W. Waldrop

CHIEF CRITIC AND EDITOR
Henry W. Levinger

MANAGING EDITOR
Warren Cox

ASSOCIATE EDITORS
Mary Craig René Devries

ADVERTISING MANAGER
Bernard Murphy

CONTRIBUTING EDITORS

James Boeringer
Edward Tatnall Canby
Leon Carson
Fred Grunfeld
Kenneth Henry
Alan M. Kriegsman
Rosalyn Krokover
Leo Lerman
Harold C. Schonberg
Frederick Werlé
Jules Wolffers

REPRESENTATIVES, NORTH AND SOUTH AMERICA:

CHICAGO: René Devries, Donka Dowdy, 220 S. Michigan Ave. (HArrison 7-6352-3). LOS ANGELES: C .Sharpless Hickman, Apt. 106, 1330 N. Harper Ave., Los Angeles 46 (OldfieId 40307), editorial representative: Dorothy Barsin, promotion, 1354 N. Harper Ave., Los Angeles 46, (Hollywood 7-5191). SAN FRANCISCO: Alan Campbell, 3124 Divisidero. DALLAS: Dr. F. Kilpatrick, Southern Methodist U. LOUISVILLE: H. F. Kuppenheim, 126 S. Maple St., Elizabethtown, Ky. MINNEAPOLIS: Norman Hook, 425 Portland Ave. CLEVELAND: Rose Widder, 1740 Coventry Rd. PITTSBURGH: Ralph Lowando, 121 Elysian Ave. BOSTON: Jules Wolffers, 1572 Beacon St., Waban 68, Mass. Adv. Rep.: Burslee Dubb Minot, 36 Pinckney St., Boston, Mass. CINCINNATI: Louis Johnson, 3355 Harrison Ave. PHILADELPHIA: Samuel L. Singer, 1431 Greywall Lane. WASHINGTON, D. C.: Carson Nordlinger, Jr., Woodley Park Towers. RIO DE JANEIRO: Celsso de Barros Barreto, Avenida Atlantica 4146 Copacabana—Business Repr., Oscar Arany, Caixa Postal 5426. BUENOS AIRES: Jorge M. White, Paraguay 1207. MEXICO CITY: Charles Prescott Poore, Edificio Condesa N/3 (11). HAVANA: Roberto de Blanck, Avenida Bolivar 213. CANADA: Ezra Schabas, 127 York Downs Drive, Toronto, Ont.; Robt. Fleming, 589 Highland Ave., Ottwa, Ont.; Eric McLean, 1600 Selkirk Ave., Montreal, Que.; J. W. Anderson, 88 Hillcrest Ave., Norwood, Man.; Ida Halpern, 3707 W. 37 Ave., Vancouver, B. C.

EUROPE AND FAR EAST:

NORWAY: Ragnvald Bjarne, Bygde alle 54, Oslo. ENGLAND: Arthur Nesbitt, 18 Abbey Court, Abbey Rd., London N.W. 8. AUSTRIA: Dr. Erich Jantsch, Kollingasse 19, Vienna 9. BELGIUM: Francis de Bourguignon, 103 Rue General Leman, Brussels. FRANCE: Suzanne Demarquez, Rue de Madrid 25, Paris VIII. GERMANY: Horst Koegler, Heidenberger Alee 36, Berlin-Charlottenburg 9. ITALY: Gisella Selden-Goth, Viale Michelangelo 37, Florence. NETHERLANDS: Frits R. Noske, Van Imhoffstraat 7, The Hague. ISRAEL: Dr. Peter Gradenwitz, P. O. B. 6011 Tel-Aviv. SWEDEN: Eric Diefenbroeker, Sibyllegatan 13, Stockholm 5, P. O. Box 5115. SWITZERLAND: Max F. Schneider, Holbeinstrasse 86, Basle. JAPAN: Viscount Takatoshi Kyogoku, 9 Goden 1 Chome, Shibuyaku, Tokyo.

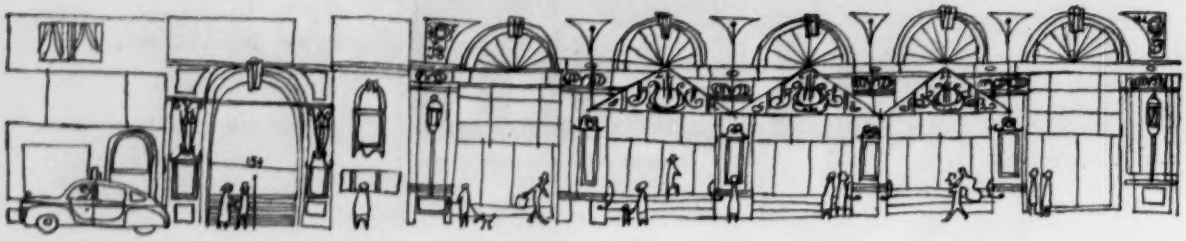
Vol. CLIII, No. 4
Whole No. 3319

MUSICAL COURIER. Published semi-monthly November through January and March, and monthly February and April through October, by Gainsburg-Shack, Inc., at 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 6, 1883, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Price 35 cents. Yearly Subscription—$3.00—Canada $4.00—Elsewhere $4.50. Two weeks notice is necessary for change of address. Give old as well as new address and include Postal Unit Number. (The MUSICAL COURIER is now available in microfilm.)

Copyright by Gainsburg-Shack, Inc., 1954.

Seventy-sixth Year
March 1, 1956

ALONG 57th STREET



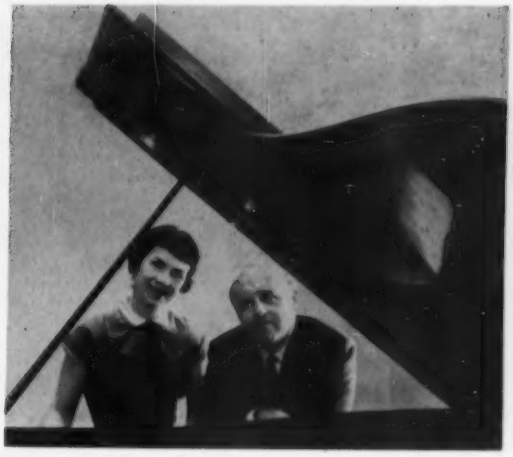
■ April, "the cruelist month" according T. S. Eliot, never really seems that way to Ubiquitous. We like rain, and we love the feeling along 57th, the feeling of spring in the air and on the heads of all the girls splashing toward dates with summertime impresarios. This is the big time of summer plans: they fall upon 57th Street as abundantly as the rains, and some of the plans are as pretty as rain, and some more like the mud and muck thereafter. There's festival talk midst the raindrops, and this year the talk is, of course, Mozart talk. And that, as you all know, suits Ubiquitous fine. We did hear of a creature—he works for one of our major recording companies—who thinks Mozart "lightweight." The answer to that one: let the poor cretin fend for himself: he's a lost dull soul. Now, just a little backward glance, a Mozart glance: the **Met's "Magic Flute"** was a delight orchestrally. This is surely one of the greatest renderings of Mozart's score, and **Bruno Walter** is the maestro who wrought the miracle of perfection. If the Met had nothing else to offer in its "Flute" save Walter conducting the orchestra, that would be more than sufficient to make this presentation of the opera one of the Mozart year's outstanding events. But the Met also has a company of bright-voiced young Americans singing away in key parts, in an excellent English translation (if we must have opera in English, this Ruth and Thomas Martin version is a good way to have it.) The costumes are pleasing, although at certain moments the stage did resemble the best of McCutcheon's fabric windows. And again, the **Karinska** dressmaking is worth the tariff, and more. We went to dress rehearsal, and so had the additional and unexpected pleasure of hearing an unpremeditated Queen of the Night. **Roberta Peters** was ill: a youngster from the chorus stepped out of the line and delivered the difficult music with great facility and gusto. Her name is **Rose Byum,** and she's to be watched. What a delight to have this Met "Flute" in the rep: it's much superior to the Vienna production, superior in almost every department. Plaudits also to **Theodor Uppman.** In his own American way, he's as good as Kunz. And what a beauty **Lucine Amara** is. She's on the way up in the great tradition. The only thing we did not like were the projections. They deteriorated the pretty costumes. They belong in next season's "Ring" rather than in this season's "Flute." . . . And while we're at the Met: what a pleasure to hear that **Mr. Bing's** signed **Mattiwilda Dobbs.** Suggestion to Miss Dobbs: don't sing a note, save in practice and under the best supervision in the world, until you make your Met debut. You do care about your voice and you are a sincere artist and an intelligent one, but you have worked your voice quite a lot and that lovely instrument is beginning to rebel. Not all of your enchanting smiles, great beauty, and chic will obscure the deterioration, Miss Dobbs. We point this out because we feel that you have such distinction and are such a fine artist. And now, more than ever, it seems important that an artist of your calibre should debut in top form at the Met. Your musical success at the Met can do more than many sermons and most meetings. So it's the very best of luck to you. . . . Just a bit more about the Met: that was a real bolt of rage which *Variety's* **Arthur Bronson** threw at the Met's powers who dispense seats to the critics. It's in the February 22nd *Variety,* and it's set 57th Street to twittering and bellowing in agreement with Bronson. The critics are certainly not being made to feel very welcome in the Met. Those who get to go get to sit, almost always, in places from which they certainly cannot function well at their jobs. And some of the peripheral mentors have a hard time getting to go at all. But maybe this will all adjust itself because of Bronson's two-column blitz. We like this head from the piece: "Don't Bite the Press That Feeds You Space, Folks." . . . Much **Callas** talk about that offer she's had from The Chicagoland Music Festival. They want her for a two-song spot in the night show on August 18th, in Soldiers Field, Chicago. La Superba would get $7,500 and round trip for self and husband. But that lawsuit seems to be making difficulties, if not impossibilities. Most interesting facet of the offer is that the Festival's been strong on popular attractions heretofore **(Liberace, Florian Zabach),** and now they seem to want serious musicians. . . . Also being sought (that's what Hollywood is always doing—seeking :usually the one being "seeked" is virtually sitting in the front office waiting to be found!) . . . well, being sought, but not waiting to be found because he's a very busy and much-in-demand vocalist, is **Jussi Bjoerling.** That definitely seems to make a trend. . . . But the big mushrooming trend which has everyone agog is the zooming nationwide interest in opera. Next season looks like the all-time local, big-time high for opera. What ballet has been, opera looks as though it might be—to the great theatre and dance-going public in the U.S.A. N.B.C.-TV opera has certainly helped. . . . Sad that **Victoria de los Angeles** isn't set to return to the U.S. come next season. The diva will be operatically busy elsewhere, elsewhere being La Scala, Vienna, Paris, Covent Garden, Barcelona, Naples, Rome. And she will also concertize for three months—40 concerts in Australia and New Zealand. After which she should probably retire for a brace of seasons. But it seems, according to her manager, **Sol Hurok,** that she will be with us during season '57-'58. And that is the world of the future, isn't it? . . . Also not with us for a time, starting January '57, **Eleanor Steber.** That's sad for us, because Miss Steber is singing better than ever. However, hoggishness is never a pleasant characteristic, so we must be joyful that for a year other ears will be delighted. Miss Steber's set to tour the world, a four-month tour at the invitation of the International Exchange Program. All luck to her. . . . And now the time has come for Ubiquitous to say good-bye to this page. We can only repeat that Ethel Barrymore line: "That's all there is. There isn't anymore." Ubiquitous has been at this stint for about two years, and we feel that that's about enough out of him. It's been fun. We want especially to thank **Warren Cox** (Mng. Ed.) for his help and understanding and patience, and we want to thank the friends we've made and unmade along 57th Street. Although we are planning to be very, very quiet for a time, we are also aware that no matter how quiet we are, Ubiquitous can never stop watching and listening and being wrathful and amused and sometimes wildly delighted along 57th Street.

UBIQUITOUS

ON THE COVER

88 NOTES AND A STAR

"Despite the passionate conviction of Eunice Podis' playing, there is a cool detachment that stands guard over the fervors of emotional impulse."



Eunice Podis and André Kostelanetz

By MARY CRAIG

EUNICE PODIS walked briskly through the Café Continentale luncheon crowd (pausing briefly for admiring greetings from the famous Steinway "Round Table"), looking more like a slender young thing from a Paris fashion show than a gifted young pianist who, only the night before, had roused a blasé Town Hall audience to cheers which were echoed by the morning press—"Sensational," "Brilliant," "It would be difficult to find one to match her." Many other young artists, still in their twenties, might have been poring over reviews, reliving the triumphant occasion, or holding the inevitable post mortem. Not Podis. Despite the passionate conviction of her playing, there is a cool detachment that stands guard over the fervors of emotional impulse.

In Town Hall she had worn a gown of long, elegant lines that had given her a stately and most distinguished look. At luncheon she was no longer the high priestess of her art, but a small, slim girl in a scarlet jacket with a smart new sailor hat atop a sleek hairdo. Masculine eyes rolled admiringly; female, with a greenish hue.

I think she *was* a bit more excited than her calm air betrayed, for she couldn't eat, and "Bob"—that is, Robert Carl Weiskoff, musician, business executive, *and* her husband—did most of the talking. And that's part of the story.

Cleveland-born Eunice Podis *did* offer this somewhat novel bit of advice: "I believe an aspiring artist should take stock of what the community, the state, the local area has to offer before setting off for the big city and teachers of the most glamorous reputations. It is better to test one's talents by geting as much experience as possible before attempting to 'take New York by storm.'

"Of course, I may have been willing to work up the hard way because, actually, I wasn't very much interested at first either in piano playing or in a career. It was all my grandfather's fault. He encouraged me, gave me a piano, and I played to please *him*." (Miss Podis' grandfather was a noted military bandsman under the Czar.) She began piano lessons at the age of seven, and she profitted from good teachers. One of them was Mrs. Frances Bolton Kortheneri, whose husband was a pupil of Liszt. Of her proficiency at this time, Eunice says she "just played." But one day Artur Rubinstein played in Cleveland. "It was as if I had been deaf," she said. "Suddenly my ears were unstopped and I *heard*. A new world opened up for me. I worked, I studied, but I never dreamed that I would meet Rubinstein."

She began to play publicly—first with a high school trio that won a national award, then in solo recitals. It was Artur Rodzinski, at that time conductor of the Cleveland Orchestra, who became interested in the gifted girl and arranged for an audition with Rubinstein, who at once invited Podis to come to California, where he agreed to accept her as a pupil. She went. "Sometimes he would talk informally about technic or music history or on related themes for half an hour before the lesson began. Sometimes he would play his old recordings, interrupting them to say, 'I would do this differently now,' or, 'Mmmm . . . very good!' He constantly emphasized the importance of making records. 'Listen to your playing. Analyze yourself. It is the quickest way to learn what is wrong,' he would say. And always his advice was, 'play . . . play . . . play!' "

Once started, Eunice Podis' rise to success was speedy and brilliant. She had the good fortune of securing an early guest date with the Cleveland Orchestra, and probably holds the record for re-engagements, having played at least 40 concerts with this pre-eminent ensemble. She was lucky in her first conductors, too. Few youngsters qualify to play under the batons of Rodzinski, Ringwall, and Szell in a first season.

In those early days, Podis won Junior Competitions sponsored by the Ohio Federation of Music Clubs, followed them up with local and state "wins," until, in 1945, she was awarded the grand prize as National Winner of the Young Artist Auditions. It was the $1000 check that accompanied the honors that made it possible for her to coach intensively with Rudolf Serkin before her New York debut in 1947.

It is not surprising that she was immediately hailed as a star. To talk with her, to watch her quiet, relaxed control makes one wonder how to account for the vibrant surge of the Beethoven "Appassionata," the sparkling power of the Khatchaturian, the eloquence of her Brahms. Of her major orchestral engagements and recitals here and in Europe, she speaks modestly; but ask about her home, or "Bob"—and she warms to the subject immediately.

And this is where that high school trio comes back into the story again. Robert Carl Weiskoff was the cellist in that ensemble. Even then he was "sold" on her unusual pianistic gifts. He himself had serious ambitions to become a symphonic conductor and, after graduating from the Eastman School of Music, he studied with Koussevitzky at Tanglewood. During his war service in the Pacific Area, "Bob" conducted a series of Manila Symphony concerts, and on his return to the States, he organized and conducted the Cleveland Heights Civic Symphony. Just then a very attractive business opportunity came his way, and he and Eunice talked it all over. Few people realize, as they did, the financing a career demands. "My husband decided then and there that he would take full responsibility for backing my career. He has done everything for me. The planning and the decisions are his."

Today "Bob" Weiskoff is a successful business executive who enjoys a vicarious musical career through his wife's splendid successes. "But it isn't *my* career," she protests, "It's ours."

LISTENING WITH BOTH EARS

By FRED GRUNFELD

THE COMPOSER AS ACTIVIST

FUTURE historians of music will be beside themselves with joy when they discover, as 20th-century source material, Vernon Duke's autobiography, *Passport to Paris*. It was recently published by Little, Brown and Company, runs along for 502 pages, and sells for $5. Not since the Berlioz *Memoirs* has a composer's autobiography dealt so candidly with its subject, and with the backstage intrigues, the formal alliances, the social enmities, the personal frustrations, artistic ambitions, and publicity schemes that fall to a composer's lot. Mr. Duke's passport, in other words, is something of an exposé, and like all such, somewhat biased and vindictive. As "Vernon Duke," his adopted and predominant self, the author has written successfully for Broadway; as "Vladimir Dukelsky," Russian-born highbrow, he has made a name for himself in the world of ballet and symphonic music. As himself, a quixotic mixture of the brash and the intellectual, he has the knack of finding vantage points whence to observe the shenanigans of music with a keen if somewhat jaundiced eye. His recollections make fascinating social history; they clear up several matters on which other writers have been deliberately reticent or obscure—the fabled sex life of Diaghileff, the patronage methods of Koussevitzky, the song brigandage of Broadway. I would recommend reading this *Passport* before it passes into ancient history.

Sandwiched between sundry revelations in this articulate volume I also found considerable food for thought. Success as a composer, Duke-Dukelsky implies, can only be bought at an exhorbitant price of cookie-pushing and social maneuvering. The cocktail tacticians, the orators of the committee rooms, the Talleyrands of board diplomacy hold the upper hand and usually give no quarter to composers who only mind their own knitting.

Mr. Duke's complaint is not by any means the first of its kind, as witness even Frederic Chopin, for example: "At present [Paris, 1832] it is absolutely indispensable for me to associate with high society, since good taste is supposed to depend on this. You immediately have greater talent if you've played at the English or Austrian embassy, and you play better if Princess Vaudemont (the last descendant of the old Montmorency family) was your protector. . . ."

Clearly the composer who wants to be heard—and what could be a more natural ambition?—has need of every suasion in the catalogue of salesmanship. Since modern music is not at a premium just at the moment, a herculean effort is required to put it across.

I have heard a dozen composers who are not expert purveyors of their art bemoan this state of affairs. But what can be done about it? Guilds and Leagues and Societies have sometimes achieved collectively what such individuals were incapable of doing for themselves, but there are always the non-joiners, like Duke, who regard such associations as real or fancied "Tammany Halls." Sometimes the discontents are mere grumblers, certainly; on the other hand, hasn't it proved true that the solitary singer is often the most eloquent of the lot?

If this were not the case, I would suggest forming a new and all-embracing organization with a sweeping social program for carrying the gospel of new music to every corner of this realm. Composers Militant, Inc., would be an activist group compared to the rather polite associations that now attempt to fill the need for common effort.

Composers Militant would adopt for its purposes some of the proven methods of the armies of salvation and, alternately, of the bonus marchers. Distinctive uniforms and badges of rank would be worn on state occasions. Upon receiving their commissions, members would be promoted on the basis of merit and accomplishment—an opera produced at the City Center would entail a majority at the very least; a concerto performed by the Chicago Symphony would deserve a captaincy; consistent success with network broadcasting would probably warrant a full colonelcy. Thus the organization would be led by tested veterans, by men who have come the long way from the basement of the Modern Museum to the television studios of NBC. It would be expected of them, naturally, to lead the rank and file along a safe path across this rocky terrain and to order sterner measures if normal diplomacy hasn't the desired effect.

A strike might do more for new music than any number of string quartet concerts in outlying summer festivals. If the big-name chamber ensembles cannot be persuaded to take modern scores to the hinterlands, a platoon of operatives from Composers Militant—fully equipped with banners and insignia—could picket every concert along their tour. Sidewalk concerts, by flying squadrons of winds and brass, would distract concert-goers on the way to attending the standard Beethoven-Brahms performances under uncooperative conductors. Leaflets would be showered on symphony committees; loudspeaker trucks would circulate the latest 12-tone cantatas and the newest tone-poems in all key cities. A full-time lobby would be established in the capital. Infiltrators would be sent to Hollywood studios to smuggle dissonances into sound-tracks.

Employing such standard techniques, Composers Militant would have us all new-music-conscious in a year's time. But, alas, for the solitary sergeant.

FOURTH ANNUAL
MUSIC FESTIVAL TOUR OF EUROPE
under the direction of DR. HENRY W. LEVINGER
including the festivals at Holland, Glyndebourne, Rome, Verona, Salzburg, Bayreuth, Munich, Lucerne, Edinburgh.
Visits with performing artists, informal talks.
Leaving July 11, 1956—46 days from $1,585.00
special Student rate 1,195.00
For information, folders and registration contact:
MAYFAIR TRAVEL SERVICE, INC.
JOHN H. ZOREK, "The Artists' Agent"
119 West 57th Street, New York 19, N. Y. PLaza 7-8985

American artists arrive in Moscow.

Sightseeing near the monument to Peter I in Leningrad.

RUSSIAN REPORT: "PORGY AND BESS"

This report on the Russian reception of The Everyman Opera Company's production of Gershwin's Porgy and Bess *was sent to the* Courier *by the Russian Embassy in Washington, D. C.*

By INNOKENTY POPOV

THE performances of *Porgy and Bess* given by the Everyman Opera Company have aroused lively interest among Soviet theatergoers. Spirited discussions of the performances given by our American guests both in Leningrad and Moscow are heard on every side. Musicians, stage directors, and actors talk heatedly about the technical and aesthetic aspects of the production.

We are acquainted with George Gershwin's music mainly through his "Rhapsody in Blue," which has always been warmly received in this country. About ten years ago, in the spring of 1945, a concert performance of *Porgy and Bess* was given by the operatic ensemble of the All-Russian Theatrical Society. This production, in which Ivan Petrov, one of the foremost Soviet bassos, sang the part of Porgy, drew the attention of all music lovers by its vivid originality, its colorful Negro folk idiom, and the musical and dramatic talent of the composer, who with enormous skill achieves expressive power with relatively simple but always original and unusual means. It is no wonder, then, that when it became possible to see this opera performed by American actors, all tickets for all performances in both Leningrad and Moscow were sold out before the company arrived.

What is the most striking impression in these performances of *Porgy and Bess?* First of all, the skill of actors and of the stage director, Robert Breen. A very interesting director, Breen finds in every scene, every episode, an original interpretation which realizes the creative abilities of the actors. His production is strictly logical, accentuated by sharp rhythms and strong expressiveness. Each detail is carefully thought out. The actors, particularly, have studied their roles for every nuance of suggestion that will help them to create vividly characteristic, perhaps at times debatable, but always deeply convincing, roles. Take, for example, Martha Flowers (Bess). How cleverly the producer has hit upon the most telling contrasts to point up the various aspects of her nature—at times arrogantly impudent (as in the first scene), touchingly sincere (as in the scenes with Porgy, especially in the wonderful duet), or, again, excitedly indignant (as when she meets Crown at the picnic). Sharp delineation of the many sides of Bess's character brings her image to life.

Levern Hutcherson is outstanding in the role of Porgy. Required by the part itself to sing the entire performance on his knees, he nevertheless sings with consummate ease and extraordinary dramatic power.

The stage technique of the actors is superb; indeed, at times virtuosic. The dexterity, flexibility, and agility of Earl Jackson in the role of Sportin' Life is truly amazing, and the scenes in which he takes part are turned into a dazzling display of virtuosic tricks —sometimes performed, it seemed, for their own sake.

The Everyman Opera performance is remarkable for its teamwork. The lively, at times impetuous, tempo does not hinder the actors in the least. The most complicated episodes are performed with complete ease and naturalness. Every participant on the stage, even the mimic actors, perform their parts with expressiveness and clarity.

Alexander Smallens, the conductor, is a cultured and talented musician. Under his direction, the orchestra of the Stanislavsky and Nemirovich-Danchenko Theater played with notable elan and precision. The pure, even delivery of both soloists and chorus was also noteworthy. Smallens is to be commended especially for the high level of excellence throughout, inasmuch as the vocal skill of all singers was far from uniform. Alongside such superior performers as Martha Flowers and Levern Hutcherson are many whose vocal talents are relatively modest.

While we are speaking of the musical side of the performance, we would like to direct a few words to Robert Breen, the director. It seemed to us that his ear was not at all times sufficiently sensitive to the essence of Gershwin's music. This seems borne out by the many naturalistic details in the play, and, at times —in the picnic scene and in Bess's first appearance—even vulgarity. Not that we disapprove of vivid, contrasting colors, nor do we want to preach stage asceticism. But every genre has its own peculiar means of expression. Opera techniques differ considerably from those of operetta. What is effective in a music hall does not always hit the mark in a major serious production. In *Porgy and Bess* we think that realism, the truthful portrayal of character, is one of the main determining features of the drama. Gershwin's music—pure, sincere, of a folk-like character—prompts this understanding of the play. And it is characteristic of this performance by the Everyman Opera Company that the director's approach often pushes the music into the background and distracts the audience's attention.

The settings by Wolfgang Roth—laconic, simple, portable and, at the same time, expressive and dynamic—met with unanimous approval both in Leningrad and Moscow.

This production of *Porgy and Bess* was commented on widely by the artistic public of the Soviet Union. The newspaper *Isvestia,* for example, published an article by B. Zagursky, prominent musicologist and manager of the Leningrad Academic Maly Opera Theater; the newspaper *Sovietskaya Kultura,* the organ of the Ministry of Culture of the U.S.S.R., printed a review by A. Gauk, renowned Soviet conductor; Vechernyaya

(Continued on page 41)

SURVEY OF OPERA IN THE U. S.—1955

This survey does not necessarily represent any endorsement of the opera companies listed. It is merely the most extensive summary available of all companies presenting operatic stage performances in the U. S. in the 1954-55 season, confirmed by record of actual date. Asterisk (*) indicates educational institution; E: performances in English (Reprinted by permission of Opera News.)

ALABAMA

AUBURN: *Ala. Polytechnic Inst.—*Hoffmann 6, Schicchi/Pag.; E.*
BIRMINGHAM: *Conservatory—*Amahl 2, Bartered Bride; E.*
*Jones Valley H.S.—*Down in the Valley; E.*
Opera Workshop—*Amahl; E.*
MOBILE: Opera Guild—*Carmen 2; E.*
*Opera Guild Workshop—*Fledermaus 5; Old Maid; E.*
UNIVERSITY: *U. of Alabama—*Maid Mistress' Jumping Frog 6, Riders to the Sea 2; E.*

ARIZONA

FLAGSTAFF: Arizona Playmakers—*Medium 2, Amahl; E.*
SEDONA: *Verde Valley School—*Amahl 4; E.*
TUCSON: *U. of Arizona—*Lowland Sea; E.*

ARKANSAS

EUREKA SPRINGS: *Inspiration Pt. Colony—*Hansel 5* tour, *Prodigal Son 3, Elixir, Frantic Physician, Game of Love Hoffmann, Old Maid, Riders to Sea, Shanewis, Sol. d Balkis; E.*
FAYETTEVILLE: *Univ. of Arkansas—*Cosi, Sunday Excursion; E.*
LITTLE ROCK: Ark Choral Soc.—*Carmen; E.*
McGEHEE: *High School—*Valley; E.*

CALIFORNIA

AZUSA: *Citrus Union H.S.—*Lowland Sea/Telephone; E.*
BELMONT: *Notre Dame College—*Amahl, Smoky Mountain; E.*
BERKELEY: Co. of Golden Hind—*Barber 18, Figaro 12; E.*
*High School—*Valley 2; E.*
*U. of California—*Master Peter's Puppet Show, Medium/Telephone; E.*
BURBANK: *Burroughs Sr. H.S.—*Telephone 2; E.*
COALINGS: *Coalings College—*Lowland Sea; E.*
DAVIS: *Joint Union H.S.—*Valley 2; E.*
FILLMORE: Ventura City Op. Co.—*Valley 2; E.*
FULLERTON: *Junior College—*Valley; E.*
GLENDALE: *Opera Workshop—*Figaro; E.*
IDYLLWILD: *Sch. Music & Arts—*Moby Dick/Annie Laurie 2; E.*
INGLEWOOD: *School District—*Amahl; E.*
KERMAN: *Union High School—*Lowland Sea 2; E.*
LAFAYETTE: *Acalanes H.S.—*Valley; E.*
LONG BEACH: 1st Cong. Church—*Amahl; E.*
LOS ANGELES: Chamber Sym.—*Impres./Forever Remb.; E.*
*Conservatory—*Hansel 5 E.; Rigoletto 5; Fledermaus 3 E.; Aida, Chénier 3; Louise 2; Butterfly.*
*Euterpe Read. Club—*Bohème, Cavalleria, L'Elixir, Lakmé, L'Oracolo, Rigo.*
Guild Opera Co.—*Hansel 11 Old Maid; E.*
*Immac. Heart Coll.—*Martha 3, Fledermaus; E.*
*Occidental Coll.—*Jumping Frog 9; E.*
Opera Foundation—*Barber, Bohème, Traviata.*
People's Church of Christ—*Valley/Prodigal Son; E.*
*Pepperdine Coll.—*Amahl 3, Telephone; E.*
*U. C. L. A.—(see L. A. Chamber Sym.)
*U. of So. Cal.—*Masked Ball 3, Tiefland 2; E.*
*Washington H.S.—*Valley 3, Amahl 2; E.*
NAPA: *Napa College—*Lowland Sea 2; E.*
OAKLAND: 1st Baptist Church—*Valley; E.*
*High School—*Valley; E.*
OJAI: Festival—*Renard; E.*
PASADENA: *Junior College—*Valley; E.*
Symphony Orchestra—*Pepito's Golden Flower 2; E.*
*U. of Redlands—*Suzanne/Riders to Sea 2, Amahl, Butterfly.*
RIVERSIDE: *College District—*Lowland Sea 2; E.*
Opera Assn.—*Barber 3.*
SACRAMENTO: *State College—*Impresario; E.*
SAN DIEGO: Symphony Orch.—*Dido & Aeneas; E.*
SAN FRANCISCO: Cosmopolitan Opera Co.—*Butterfly 2, Bohème, Faust, Manon Traviata.*
*Golden Gate Wkshp.—*Pasquale, Trouble in Tahiti 6; Zanetto 4, Amahl 3; E.*
Meroia Fund Benft.—*L'Enlèvement d'Europe, L'Abandon d'Ariane.*
S. F. Ballet Guild—*Renard 2; E.*
S. F. Opera Co.—26 pfs. of 13 works: *Carmen* in Fresno, *Faust* in San Diego, *Faust* in Sacramento, and 14 pfs. of 14 works in Los Angeles. New; *Lohengrin, Macbeth, Troilus.*
*S. F. State Coll.—*Trouble in Tahiti 3; E.*
S. F. Symphony—*Martha.*
SAN JOSE: Stevens Music Ctr.—*Smoky Mountain; E.*
SANTA BARBARA: *Mus. Acad.—*Ariadne 2, Manon.*
*S. B. College—*Medium/Telephone 5 Riders; E.*
S. B. Symphony—*Amahl 2; E.*
SANTA MONICA: Civic Mus. Gld.—*Egon & Emily; E.*
Civic Opera Assn.—*Bohème 4; Lucia, Rigoletto Cav./Pag. 2; Traviata.*
SANTA ROSA: *Junior College—*Lowland Sea 3; E.*
STANFORD: *Stanford U.—*Rake's Progress 3; E.*
STOCKTON: Civic Theatre—*Telephone 3; E.*
*Coll. of Pacific—*Boris 4, Mighty Casey, E.*
TRANQUILITY: *Union H.S.—*Lowland Sea 2; E.*
TUSTIN: *Union High School—*Valley 2; E.*
WASCO: *Union High School—*Tony Beaver; E.*
WATSONVILLE: *Union H.S.—*Valley 2; E.*
WILMINGTON: Calvary Prot. Ch.—*Amahl 2; E.*

COLORADO

ASPEN: *Institute of Music—*Orfeo, Impresario; E.*
BOULDER: *U. of Colorado—*Amahl 3; E.*
COLORADO SPRINGS: *Col. Coll.—*Valley; E.*
Theatre Singers—*Marriage 3, Amahl 3; E.*
DENVER: Capitol Opera Co.—*Cav./Pag. 4.*
Denver Symphony Orch.—*Sunday Excursion, Amahl; E.*
Greater D. Opera Assn.—*Rigoletto 3, Hansel.*
*U. of Denver—*Coventry Nativity 2; E.*
FORT CARSON: U. S. Army—*Medium/Telephone 4; E.*
GUNNISON: *West'n State Coll.—*Sunday Excursion; E.*
PUEBLO: *Pueblo College—*Amahl 2; E.*

CONNECTICUT

COLCHESTER: Hadassah—*Valley; E.*
HARTFORD: Conn. Opera Assn.—*Aida, Barber, Bohème, Trav.*
*H. School of Music—*Impresario 2; E.*
H. Symphony—*Fledermaus; E.*
*Julius Hartt Coll.—*Amahl 16* on tour: *Faust, Touchstone 4; Comedy on Bridge, Game of Cards; E.*
NEW HAVEN: Yale University—*Butterfly, Devil & Daniel Webster 2; Amahl.*
NEW MILFORD: Comm. Conc. Gp.—*Lieschen & Fritzchen; E.*
STRATFORD: Polka-Dot Players—*Medium/Telephone 5; E.*
Sterling House: *Amahl 2; E.*
WILTON: Play Shop—*Telephone 2; E.*

DELAWARE

WILMINGTON: Mozart Singers—*Cosi; E.*

DISTRICT OF COLUMBIA

WASHINGTON: *Dunbar H.S.—*Valley 2; E.*
Mozart Concert-Opera Gp.—*Cosi 2; E.*
N. Y. Ave. Pres. Ch.—*Amahl 2; E.*

FLORIDA

FT. LAUDERDALE: 1st Pres. Ch.—*Valley 2; E.*
LAKELAND: Tuesday Music Club—*Telephone; E.*
MIAMI: Jr. Opera Guild—*Barber 8; E.*
Opera Guild—*Barber, Lucia 3.*
ST. PETERSBURG: *Sr. H.S.—*Valley 2; E.*
TALLAHASSEE: *Fla. State U.—*Susannah, Lowland Sea; E.*
TAMPA: Civic Grand Op. Assn.—*Bohème.*

GEORGIA

ATHENS: *U. of Georgia—*Medium 2; E.*
ATLANTA: *Opera-Arts Assoc'd—*Rigoletto, Traviata, Trovatore 2; Bohème, Cav./Pag.; Cav.* in Chattanooga.
*U. of Georgia in Atl.—*Amahl/Telephone; E.*
MACON: *Wesleyan College—*Telephone; E.*
SANDERSVILLE: Baptist Church—*Amahl 2; E.*
SAVANNAH: *Armstrong Coll.—*Telephone 2; E.*

IDAHO

MOSCOW: *U. of Idaho—*Sunday Excursion 2; E.*

ILLINOIS

CARBONDALE: *So. Illinois U.—*Telephone/Savitri, Dido; E.*
CHARLESTON: *East'n Ill. Coll.—*Amahl 2; E.*
CHICAGO: *All Children's Op.—*Faust 2; Fledermaus 2; E.*
*American Conserv.—*In a Garden/Trouble in T.*
American Opera Co.—*Rigoletto 3 Traviata, Trov.*
Bethany Union—*Amahl; E.*
Ch. of the Disciples—*Amahl; E.*
*DePaul University—*Maid Mistress/Riders to Sea/Songstress 2.*
Fine Art Opera Co.—*Rheingold, Walküre, Siegfried, Götterdämmerung.*
*Hull House Wkshp.—*Martha 2; E.*
Ill. Fed. Mus. Clubs—*What Men Live By; E.*
Int. Soc. Contemp. M.—*Fisher's Wife 2, Mavra; E.*
LKM Chorus—*Fledermaus; E.*
Lyric Theatre—*Barber, Bohème, Carmen, Lucia, Norma, Taming of Shrew, Tosca, Trav.* 2 each.
Opera Theatre—*Cavalleria, Faust.*
Park District Guild—*Valley/Sister Angelica 3; E.*
Pavane Opera Theatre—*Butterfly.*
DECATUR: *Milliken U.—*Bartered Bride 4; E.*
ELMHURST: Comm. Child'ns Th.—*Amahl 4; E.*
EVANSTON: *Northwestern U.—*Telephone, Comedy on Bridge, Butterfly; E.*
*Township H.S.—*Valley 2; E.*
GALESBURG: *Knox College—*Telephone, Sunday Excur.; E.*
HARRISBURG: *Public School—*Amahl; E.*
*Township H.S.—*Lowland Sea/Sunday Ex.; E.*
PEORIA: Corn Stock Theatre—*Valley 11; E.*
RIVER FALLS: *Rosary College—*Telephone; E.*
ROCKFORD: Mendelssohn Club—*Fledermaus; E.*
ROCK ISLAND: *Augustana Coll.—*Medium 2; E.*
URBANA: *U. of Illinois—*Boor/There & Back/L'Abandon d'Ariane 3; Magic Flute 2; Boor/Prankster* St. Louis E.

INDIANA

ANDERSON: *Anderson College—*Telephone; E.*
ANGOLA: *Metropolitan Schools—*Lowland Sea 2; E.*
BLOOMINGTON: *Union H. S.—*Lowland Sea; E.*
*U. of Indiana—*Schicchi* 6 tour; *Ruby/Pag., Fledermaus 3; Tabarro/Sister Angelica, Ariadne, Barber, Bartered Bride, Traviata 2; Parsifal, Tel.; E.*
EVANSVILLE: *Mater Dei H. S.—*Amahl; E.*
GREENCASTLE: *DePauw U.—*Carmen 3; E.*
INDIANAPOLIS: *Butler U.—*Traviata; E.*
MICHIGAN CITY: *Elston H. S.—*Lowland Sea; E.*
MUNCIE: *Ball State Tea. Coll.—*Sunday Ex. 7 R.S.V.P.; E.*
RICHMOND: *Earlham College—*Figaro 2; E.*
SOUTH BEND: Council Churches—*Amahl; E.*
*School City—*Amahl 3; E.*

IOWA

AMES: *Iowa State College—*Medium/Telephone 6; E.*
CEDAR FALLS: *St. Tea. Coll.—*Comedy on Bridge 3, Bluebeard's Castle; E.*
CEDAR RAPIDS: *Roosevelt H. S.—*Valley; E.*
CENTERVILLE: *Ensem. Wkshp.—*Fledermaus; E.*
CHARITON: Aeolian Singers—*Fledermaus; E.*
COLUCIN: *Senior H. S.—*Valley; E.*
DAVENPORT: *High School—*Valley 2; E.*
DECORAH: *Luther College—*Devil & Daniel Webster 2; E.*
DES MOINES: *Drake U.—*Mavra/Figaro; E.*
First Meth. Church—*Valley; E.*
GRINNELL: *Grinnell College—*Medium 3; E.*
INDIANOLA: *Simpson College—*Amahl 3; E.*
IOWA CITY: *Iowa State U.—*Figaro 3; E.*
KNOXVILLE: *Public School—*Valley; E.*
LAMONI: *Graceland College—*Valley 2; E.*
LEMARS: *Westmar College—*Amahl, Sunday Ex.; E.*
MORNING SUN: *Consol. Sch.—*Lowland Sea; E.*
ORANGE CITY: *Public School—*Valley; E.*
PELLA: *Central College—*Valley; E.*
PERRY: *High School—*Valley; E.*
SHELDON: *Public School—*Valley; E.*
SIOUX CITY: Sanford Center—*Valley 3; E.*

KANSAS

CLAFLIN: *Public School—*Valley; E.*
EMPORIA: *College of Emporia—*Valley 2, Impresario; E.*
FORT HAYS: *State Tea. Coll.—*Amahl; E.*
KANSAS CITY: *Central H. S.—*Sunday Excursion; E.*
KINGMAN: *High School—*Valley; E.*
LAWRENCE: *U. of Kansas—*Riders to the Sea 2; E.*
LINDSBORG: *Schools—*Valley; E.*
MANHATTAN: *Kansas St. Coll.—*Amahl, Sunday Excursion; E.*
OSBORNE: *City Schools—*Amahl; E.*
PARSONS: *Junior College—*Amahl 3; E.*
PITTSBURG: *State Tea. Coll.—*Valley, Sunday Excur. 2; E.*
TOPEKA: *Hickland Park H. S.—*Smoky Mountain; E.*
WICHITA: *U. of Wichita—*Comedy on Bridge/Riders to Sea/Telephone 3; E.*
Wichita Symphony—*Bohème 2; E.*
Woodland Meth. Church—*Amahl; E.*

KENTUCKY

FORT KNOX: U. S. Army—*Telephone; E.*
LOUISVILLE: Kentucky Op. Assn.—*Double Trouble, The Wish 4; Pag./Education Manquée, Figaro 2; Poppea.*

LOUISIANA

BATON ROUGE: *La. State U.—*Secret of Suzanne; E.*
NEW ORLEANS: Experimental Opera Theatre—*Amelia/Schicchi, Bohème, Butterfly, Carmen;* 2 each.
Opera Guild—*Byron's Love Letter 12; E.*
Opera House Assn.—*Bohème, Chénier, Fledermaus, Lakmé Martha, Otello, Rigoletto, Tosca;* 2 each.
Philharmonic Sym.—*Amahl 2; E.*
*Tulane-Newcomb—*Amahl/Incomplete Education, L'Enfant Prodigue 2.*
*Xavier University—*Cav./Pag. 3, Ouanga 3, Medium; E.*
SHREVEPORT: Civic Opera Assn.—(See Ft. Worth Civic Op.)

MAINE

BANGOR: Schumann Club—*Telephone; E.*
KENNEBUNKPORT: Arundel Opera Theatre—*Faust 4; Cosi, Fledermaus 3; E.*
WATERVILLE: *Colby Dance Club—*Valley; E.*

MARYLAND

BALTIMORE: Civic Opera Co.—*Cav./Pag., Faust, Trovatore 3.*
*Peabody Conservatory—*Amahl/Telephone 3, L'Histoire du Soldat/Combattimento; E.*
Symphony Orch.—*Boris Godounov, Tosca.*
*Towson High School Symh.—*Lowland Sea 2; E.*
DENTON: Seaforth Sym. Choir—*Amahl 2; E.*
SALISBURY: Community Chorus—*Valley; E.*

MASSACHUSETTS

AMHERST: Community Opera—*Traviata.*
BOSTON: *Boston University—*Sir John in Love, Threepenny Opera 3; E.*
Lyric Theatre—*Amahl; E.*
New England Opera Th.—*Barber* 55 in 22 states; *Pasquale 3; Figaro, Trojans; Impresario/Meeting/Incomplete Ed., Pasquale* at Coonamessett; *E.*
CAMBRIDGE: *Longy School *Pot of Fat; E.*
*Lowell House Mus. Soc.—*Threepenny Opera 4; E.*
DUXBURY: *Plymouth Rock Ctr.—*Aida, Bohème, Giovanni, Hansel, Medium, Unmusical Impresario* 2 each; *E.*
FALMOUTH: Coonamessett Fest.—(see N. E. Opera Theatre)
LENOX: *Berkshire Music Ctr.—*Rope, Zaide 2; Romeo & Juliet/L'Abandon d'Ariane/Comedy on Bridge, Schicchi, Telephone; E.*
WALTHAM: *Brandeis U.—*Medea; E.*
WELLESLEY: *Pine Manor Jr. C.—*Valley 2; E.*

MICHIGAN

ALMA: *Public School—*Lowland Sea; E.*
ANN ARBOR: *U. of Michigan—*Falstaff & Fidelio 4; E.*
BATTLE CREEK: *Morn. Mus. Cl.—*Quiet Game of Cribble 3; E.*
DETROIT: *Marygrove Coll.—*Amahl 2; E.*
Tuesday Mus. Soc.—*Suor Angelica.*
*Wayne University—*Old Maid/Telephone 12; E.*
FLINT: Civic Opera—*Martha; E.*
GRAND RAPIDS: *Mt. Clemens S.—*Lowland Sea; E.*
*Wyoming Pk. P. S.—*Lowland Sea 2, Amahl; E.*
GREENVILLE: *High School—*Valley; E.*
KALAMAZOO: *Campbell S.—*Valley 2; E.*
LANSING: Ctl. Meth. Church—*Amahl; E.*
*Mich. State Coll.—*Michigan Dream; E.*
LAPEER: *High School—*Valley; E.*
MUSKEGON: Civic Op. Assn.—*Telephone 2; E.*
ST. JOSEPH: Monday Mus. Cl.—*Fisherman's Wife; E.*
SOUTH HAVEN: *High School—*Lowland Sea 2; E.*

MINNESOTA

BEMIDJI: *State Tea. Coll.—*Valley 3; E.*
DULUTH: *Morgan Pk. H. S.—*Valley 2; E.*
MABEL: *High School—*Amahl; E.*
MINNEAPOLIS: Alamedian Co.—*Valley; E.*
Grace Prot. Church—*Amahl; E.*
Symphony Orch.—*Amahl; E.*
*U. of Minnesota—*Amahl 4, in Duluth; Impres./Tel. 3; Noces; E.*
ST. PAUL: *Bethel College—*Sunday Excursion 2; E.*
Civic Opera Assn.—*Hoffmann 3.*
ST. PETER: *Gustavus Ad. Coll.—*Valley; E.*
VIRGINIA: *Independence S. D.—*Lowland Sea; E.*

MISSISSIPPI

GULFPORT: Gulf Pk. Coll.—*Amahl; E.*
JACKSON: *Central H. S.—*Valley; E.*
Opera Guild—*Bohème 2, Valley.*
POPLARVILLE: *Pearl R. Coll.—*Amahl; E.*
UNIVERSITY: *U. of Miss.—*A Room in Time; E.*

MISSOURI

CANTON: *Culver-Stockton Coll.—*Fledermaus 2; E.*
COLUMBIA: *Stephens Coll.—*Tosca, Traviata; E.*
HATTONVILLE: *High School—*Lowland Sea; E.*
KANSAS CITY: Philharmonic—*Faust, Tosca 2.*
ST. LOUIS: Delmar Bapt. Ch.—*Amahl 2; E.*
*Inst. of Music—*Fille de Mme. Angot; E.*
Midwest Opera Assn.—*Schicchi/Amahl 3, Trav. 2.*
*Washington U.—*Hello Out There/Pag., Hansel, Flute, Incomplete Ed. 2 each; E.*
WEBSTER GROVE: *Web. Coll.—*Amahl 2; E.*

MONTANA

BILLINGS: *Public School—*Martha 2; E.*
Symphonic Chor.—*Amahl 3; E.*
GREAT FALLS: YMCA—*Amahl; E.*
MISSOULA: *Montana State U.—*Impresario 3, Medium; E.*

NEBRASKA

ALLIANCE: *High School—*Lowland Sea; E.*
AUBURN: *Central H. S.—*Lowland Sea; E.*
CRETE: *Doane College—*Amahl 2; E.*
GORDON: *High School—*Valley; E.*
HASTINGS: *Hastings Coll.—*Lowland Sea; E.*
KEARNEY: *State Tea. Coll.—*Sunday Ezcur. 2, Amahl; E.*
LINCOLN: *Neb. Wesleyan U.—*Rosenkavalier 4; E.*
*U. of Nebraska—*Consul 5, Valley/Casey; E.*
McCOOK: *City Schools—*Valley; E.*
OMAHA: Opera Theatre—*Amahl 3, Sunday Ex. 2; E.*
SEWARD: *Concordia College—*Lowland Sea; E.*
WAYNE: *State Tea. Coll.—*Lowland/Sunday Excur.; E.*

NEVADA

LAS VEGAS: Opera Assn.—*Traviata.*

NEW HAMPSHIRE

LITTLETON: St. Mary's-in-Mts.—*Valley; E.*

NEW JERSEY

ATLANTIC CITY: J. S. Lilly—*Amahl 2; E.*
BLOOMFIELD: 1st Pres. Church—*Valley; E.*
CRANFORD: *High School—*Smoky Mt.; E.*
DIAMOND: *Adirondacks Studio—*Capt. Lovelock; E.*
EAST ORANGE: *High School—*Sunday Excursion; E.*
HAMMONTON: Mill Playhouse—*Trouble in Tahiti 7; E.*
NEWARK: *Arts High School—*Valley; E.*
Luigi Dell'Orefice—*Tosca.*
Fed'n of Music Clubs—*Sire de Malatroit's Door; E.*
Public Library—*Dido; E.*
PRINCETON: *Columbus Boychoir—*Trial of Lucullus/Combattimento 2; E.*
*Princeton U.—*Dido 2; E.*
WESTFIELD: 1st Meth. Church—*Valley; E.*

NEW MEXICO

ALBUQUERQUE: *Highland H. S.—*Lowland Sea 2; E.*
*U. of New Mexico—*Merry Wives 4; E.*
PORTALES: *U. of East N. M.—*Fledermaus 2; E.*
STATE COLLEGE: *A & M. Arts—*Valley 2; E.*
TRUTH & CONSEQUENCES: *S.—*Valley; E.*

NEW YORK

BABYLON: Symphony Orch.—*Amahl 2; E.*
BALDWIN: M. Della Rocca—*Hansel E.; Bohème Butterfly, Traviata.*
BINGHAMTON: Tri-Cities Wkshp.—*Carmen 6, Pag. 3, Dido.*
BRONXVILLE: Ctr. Spot Players—*Medium 4; E.*
*Sarah Lawrence Coll.—*In a Garden 2; Princess Who Talked Backw'd, Someday E.*
BROOKLYN: Bertoli Trade Corp.—*Trovatore.*
*Coll. Light Op. Guild—*Valley 3, Omelet; E.*
*Pennybridge Opera—*Pasquale.*
Pop. Price Grand Op.—*Aida* at Randall's I.; *Cav./Pag.; Bohème* in Newark.
BUFFALO: Philharmonic—*Fledermaus, Trav. 2.*
CHAUTAUQUA: Opera Assn.—*Amahl/Hansel, Butterfly, Figaro, Merry Wives, Trovatore* 2 each; *E.*
ELLENVILLE: *Central School—*Fledermaus; E.*
Empire State Festival—*Bohème, Butterfly, Cosi, Love Triumphant Traviata 2.*
ELMIRA: *College—*Valley 2; E.*
GARDEN CITY: *Adelphi College—*Bohème 4; E.*
Community Church—*Amahl 4; E.*
HEMPSTEAD: *Hofstra College—*Impresario, Telephone; E.*
ITHACA: Civic Opera Group—*Fledermaus 2; E.*
JAMESTOWN: *S. W. Ctl. School—*Smoky Mountain; E.*
LAKE PLACID: The Music Trail—*Let's Make an Opera; E.*
MANHASSET: *High School—*Amahl; E.*
NEW HYDE PARK: L. I. Opera—*Traviata* in Floral Park.
NEW LINCOLN: *High School—*Valley; E.*
NEW YORK: After Dinner Op. Co.—*Telephone 11* incl. Clarksburg, Terre Haute, L. Hopatcong; *Incompl. Ed.; E.*
Lois Albright—*Hopitu; E.*
American Opera Soc.—*Paris & Helen 4* incl. Mt. Kisco, Princeton, Washington; *Iphigenia, Otello* (R.) *Poppea, Sonnambula, Dido/Combattimento in Katonah* 2 ea.; *Comb, Boston; Savitri.*
Ansonia Opera Circle—*Carmen 3, Figaro E; Trav. 2.*
B. & B. Co.—*Trouble in Tahiti 47; E.*
B'way Grand Op. Co.—*Bohème.*
Dick Campbell Conc'ts—*Salome 4* in Eastern states.
Chamber Op. Players—*Trionfo dell'Onore 3; E.*
*Columbia U.—*Cask of Amontillado; E.*
Comic Opera Players—*Trouble/Telephone* 20 tour.
Community Civic Op.—*Pag. 4* incl. Jersey C.; *Cav. 3, Trav., Trov., Forza.*
Community Opera, Inc.—*Amahl 5; Faust, Hansel Medea 4; Cav., Old Maid, Telephone 3; Sister Angelica 2; Carmen, Maid Mistress, Flute, Quiet Game of C.; E.*

Fifth Season

OPERA WORKSHOP

Boris Goldovsky, Director

Leonard W. Treash, Assoc. Dir.

TWO WEEKS — AUG. 20 - SEPT. 3

Address: Dept. W, Oglebay Institute
Oglebay Park, Wheeling, W. Va.

Composers Forum *The Stronger; E.*
*Co-Opera—*Impresario 2; E.*
Cooper Union/AGMA—*Giants in the Earth; E.*
Vladimir Elin—*Impresario 2.*
*Finch Jr. College—*Devil to Pay ½; E.*
Godino Op. Studio—*Bohème, Traviata 2.*
*Greenwich House M.S.—*Robin & Marion/Impresario 2, Hansel; E.*
*Hunter College—*What Men Live By/Farmer & Fay/Bad Boys in Sch. 2.*
*Juilliard Schoo: of M.—*Idomeneo ½; In the Name of Culture; E.*
Kappa Mu Epsilon—*In a Garden/Little Harlequinade/Love is a Game 2; E.*
Little Orch. Society—*Impresario 5 tour; L'Enfant et les Sortilèges, Babar, Archy & Mehitabel.*
Little Stage Theatre—*Amahl; E.*
*Manhattan Sch. of M.—*Love Triumphant/Fatal Oath 2.*
*Mannes College of M.—*Bohème 12* Minn. tour; *E.*
Medium & Telephone—*Medium/Telephone 1½* tour.
Metropolitan Opera—149 pfs. of 26 works in N. Y. 66 pfs. 18 other cities. *Arabella, Fledermaus; E. Arabella, Chénier;* new prod. *Rosalia Miller Sgrs.—Impresario 3* incl. Hamptons; E.
NBC/TV Opera Wkshp.—*Ariadne, Saint of Bleecker St., Tosca; E.*
*Neighborhood Playhse.—*Medium; E.*
*New School for S. R.—*Letter to Emily, Sicilian Limes, Tenor, Veil 2* ea. *E.*
N.Y.C. Opera Co.—72 pfs. of 20 works in N.Y. & 31 pfs. in 11 other cities. *Cinderella Falstaff, Figaro, Fledermaus, Hansel, Three Oranges; E.*
N. Y. Youth Concerts—*The Magic Mirror 2; E.*
Opera Players—*Susup/Tear Has Photo Ta. 5; E.*
*(La Puma) Opera Workshop—85 pfs. of 23 standard works incl. *Norma, Walküre.*
L. Petri Opera Group—*Aida, Cav./Pag., Traviata 2; Rigoletto; Cav.* in Jamaica.
Phoenix Theatre Co.—*L'Histoire du Soldat; E.*
Polonia Opera Co.—*Verbum Nobile/Flis.*
*P. S. 187—*Aida; E.*
Punch Opera Co.—*Childhood Miracle/Nightingale 5* incl. N. Arts Cl.; *E.*
Rossini Opera Wkshp.—*Traviata.*
San Carlo Opera Co.—*Aida, Bohème, Butterfly, Carmen, Trov.* Boston & Washington; *Rig., Trav., Cav./Pag.* Boston.
Second Equinox Co.—*Saint of Bleecker St.* 107 incl. Washington; *E.*
Theatre de Lys—*Threepenny Opera 31; E.*
*Third St. Mus. Sch.—*Bohème 2; E.*
Tolibia Op. Showcase—*Mese Mariano, Sonnambula 2; Trovatore.*
Vienna Choir Boys—*Apothecary* 17 national tour.
*Wagner College—*Amahl; E.*
Chas. L. Wagner Co.—*Butterfly ½5* (Italian & E.), *Bohème 8, E.;* tour.
*Yost Master Singers—*Cav./Pag. 5; Bohème, Rigoletto, Traviata, Trovatore.*
YMHA Symphonic Wkshp.—*L'Histoire du Soldat 2; E.*
NYACK: *High School—*The Long Way; E.*
PINE HILL: Turnau Op. Players—*Grand Slam 10; Telephone 9; Little Harlequinade, Marriage Contract 8; Pag. 6; Impresario 3; Little H./Grand S./Tel.* Stamford; *E.*
PT. WASHINGTON: Int'l Gr. Op.—*Bohème 2.*
PULASKI: *Academy—*Lowland Sea 2; E.*
ROCHESTER: *Brighton H. S.—*Valley 2; E.*
*Eastman Sch. of M.—*Cenerentola 3; Dido & Aeneas, Merry Mount 2; E.*
Opera Under the Stars—*Barber, Carmen, Tosca.*
SCHROON LAKE: *Colony Op. Gd.—*Valley 2; Hansel; E.*
SUFFERN: Lyric Th. of Rockland—*Comedy on Bridge 2; E.*
SYRACUSE: Inter-City Opera—*Bohème.*
*Nottingham H. S.—*Amahl; E.*
VALLEY STREAM: *Cent. H. S.—*Valley; E.*
WARRENSBURG: Green Mansions—*Cenerentola, Threepenny ½; E.*
WHITE PLAINS: Highlands Ch.—*Amahl; E.*
Cty. Civic Op. Co.—*Bartered Bride 5; Flute 2; E.*

NORTH CAROLINA

BUIE'S CREEK: *Campbell Coll.—*Telephone 2; E.*
CHAPEL HILL: *U. of N. C.—*Figaro 2; E.*
CHARLOTTE: Opera Assn.—*Bohème, Cosi, Hoffmann 2; E.*
CULLOWHEE: *West'n Car. Coll.—*Valley 2; E.*
DURHAM: *No. Carolina Coll.—*Consul 2; E.*
MATTHEWS: *E. Mecklenberg S.—*Amahl 2; E.*
RALEIGH: Grass Roots Opera Co.—98 pfs. of 10 chamber works in 24 cities; E.
*St. Mary's Coll.—*Amahl; E.*
SALISBURY: *Catawba College—*Telephone 3; Amahl; E.*
WILMINGTON: Thalian Assn.—*Telephone 2; E.*

OHIO

ALLIANCE: *Mt. Union College—*Valley/Impresario 2; E.*
BEREA: *Baldwin-Wallace Coll.—*Malady of Love/Cumberland Fair, Sunday Excur.; E.*
CANTON: Civic Opera, Inc.—*Carmen 2; E.*
First Pres. Church—*Amahl; E.*
CINCINNATI: *Coll. of Music—*Savitri 2; Songstress; E.*
Music-Drama Guild—*At the Boor's Head, Hoffmann, Telephone; E.*
Summer Opera Assn.—*Carmen 3; Aida Ballo, Bohème, Butterfly, Faust, Lakmé, Manon, Martha, Rigoletto, Traviata, Turan. 2; Tosca.*
CLEVELAND: Cafarelli Opera—*Hoffmann E., Pagliacci.*
*Institute of Music—*La Rondine ½; E.*
*Mus. Sch. Settlement—*Peter's Puppet S./Princess & Pea 3; Bluebeard's Cas.; E.*
Karamu Playhouse—*Jumping Frog/Tabarro, Robe of Pearls* 31 ea.; *What Men Live By 25; E.*
*John Marshall H. S.—*Valley; E.*
COLUMBUS: Allied Arts Guild—*Cosi, Bartered Bride; E.*
*Capital University—*Orpheus in Underworld; E.*
Lyric Theatre Group—*Secret of Suzanne; E.*
*Ohio State U.—*The Informer; E.*
*Roosevelt Jr. H. S.—*Babar 2; E.*
DAYTON: *U. of Dayton—*Amahl; E.*
EUCLID: *High School—*Lowland Sea; E.*
GRANVILLE: *Denison U.—*Amahl 2; E.*
HIRAM: *College—*Devil & Daniel Webster, What Men Live By 2; E.*
LEBANON: *High School—*Lowland Sea 2; E.*
MANSFIELD: *Sr. High School—*Lowland Sea 2; E.*
OBERLIN: *Conservatory—*The Tender Land 2; E.*
OLD FORT: *School—*Lowland Sea; E.*
PAINESVILLE: Music/Drama Gd.—*Valley; E.*
PENINSULA: Peninsula Players—*Tony Beaver 6; E.*
TIFFIN: *Heidelberg College—*Impresario 2; E.*
WILMINGTON: *College—*Lowland Sea; E.*
WOOSTER: *College of Wooster—*Amahl 2; E.*
YELLOW SPRGS: *Antioch Coll.—*Amahl 2; E.*
*Bryan H. S.—*Lowland Sea; E.*
YOUNGSTOWN: *College—*Figaro; E.*

OKLAHOMA

ADA: Community Theatre—*Telephone 2; E.*
ALVA: *Northwestern Sta. Coll.—*Valley 2; E.*
CHICKASHA: *Amahl Telephone 3; Consul, Sunday Excursion; E.*
DURANT: *Sunday Excursion 6, Telephone 2* incl. *Ardmore; E.*
FORT SILL: U. S. Army—*Valley 2; E.*
LAWSON: Chapel of Holy City—*Amahl; E.*
NORMAN: *U. of Oklahoma—*Figaro 3; E.*
OKLAHOMA CITY: *University—*Amahl 2; E.*
TULSA: Tulsa Opera, Inc.—*Bohème, Traviata 2.*

OREGON

ALBANY: Albany Choristers—*Valley 2; E.*
FOREST GROVE: *Pacific U.—*Amahl; E.*
LaGRANDE: Summer Festival—*Lowland Sea; E.*
LEBANON: *Union High School—*Valley; E.*
PORTLAND: *Civ. Opera Assn.—*Fledermaus 2, Barber; E.*
W. Coast Op. Thea.—*Bartered Bride; E.*

PENNSYLVANIA

ALTOONA: Symphony—*Amahl 2; E.*
ANNVILLE: *Lebanon Val. Col.—*Valley; E.*
ERIE: Philharmonic Orch.—*Carmen 2; E.*
HAVERFORD: Sr. High School—*Amahl 2; E.*
LANCASTER: *Opera Workshop—*Maid Mistress 5; Amahl ½; Valley, Medium; E.*
OXFORD: *Area Consol. Schools—*Valley/Lowland Sea 2; E.*
PHILADELPHIA: *Acad. Voc. Arts—*Cosi* at Haverford; *E.*
Co.-Opera Co.—*Primadonna/Delinquents, Medium/Quiet Game of Cribbie 5* each; *Hold That Note, Suor Angelica; E.*
Grand Opera Co.—*Lucia 2* incl. Baltimore; *Carmen, Rigoletto, Samson, Tosca, Traviata, Trovatore.*
*Musical Academy—*Traviata 2.*
Orch. & Chorus—*Hansel; E.*
*Roxborough Alumni—*Carmen 2; E.*
PITTSBURGH: *Carnegie Tech—*L'Histoire du Soldat; E.*
*Pa. Coll. for Wmn.—*Babar* 4 in Aspenwa'l, *Amahl* in Washington (Pa.): *Figaro, Hello Out There; E.*
Pittsburgh Opera—*Aida Lucia, Rigoletto, Traviata, Tosca* 2 each.
WILLIAMSPORT: Civic Choir—*Amahl 3, Telephone; E.*

RHODE ISLAND

NEWPORT: Music Festival—*Carmen, Orpheus; E.*
PROVIDENCE: Mattewson Ch.—*Amahl; E.*
R. I. Opera Guild—*Barber.*

SOUTH CAROLINA

ANDERSON: *Col'ege—*Amahl 2; E.*
COLUMBIA: So. Carolina Opera—*Valley; E.*
GREENVILLE: *Bob Jones U.—*Aida 2.*
ORANGEBURG: *S. C. State Coll.—*Valley; E.*
SPARTANBURG: *Converse Col.—*Medium/Sunday, Valley; E.*
Music Festival—*Carmen; E.*

SOUTH DAKOTA

DICKINSON: *State Tea. Coll.—*Amahl; E.*
WAUBAY: *Public School—*Amahl; E.*

TENNESSEE

CHATTANOOGA: Opera Assn.—*Don Giovanni, Merry Wives, Trovatore* 2 each; *E.*
KNOXVILLE: Symphony—*Fledermaus; E.*
MEMPHIS: *State College—*Valley 2; E.*
NASHVILLE: *Cohn High School—*Amahl 2; E.*
*Peabody Tea. Coll.—*Singin' Billy 2; E.*

TEXAS

AUSTIN: *U. of Texas—*Schicchi/There & Back 6, Mavra; E.*
BEAUMONT: Opera Workshop—*Rigoletto.*
BORGER: *Frank Phillips Coll.—*Valley 5; E.*
BROWNWOOD: *High School—*Valley; E.*
CANYON: *W. Texas Tea. Coll.—*Sunday Excursion 2; E.*
CONROE: *High School—*Valley 2; E.*
DALLAS: Community Opera Guild—*Dido/Princess & Pea; E.*
Lyric Theatre—*Medium/Tel., Jumping Frog/Impres. 2; Witch Endor; E.*
Symphony Orch.—*Salome 3.*
DENTON: *No. Texas State Coll.—*Carmen 2, Fledermaus 2* incl. Bryan, Tex.; *E.*
FT. WORTH: Civic Opera Assn.—*Salome 2* incl. Dallas, *Merry Wives 2, Martha, Carmen; Salome, Carmen* in Shevepl.
Community Op. Wkshp.—*Cockroo* in Austin, *Gooseherd & Goblin, Sunday Ex.*
*Texas Christian U.—*Princess & Pea 2; E.*
HOUSTON: Symphony Orch.—*Amahl; E.*
*U. of Houston—*Carmen 3* incl. Ozona; *Secret of Suzanne; E.*
PORT ARTHUR: Opera Co.—*Martha 2; E.*
*T. Jefferson H. S.—*Valley 2; E.*
SAN ANTONIO: Cosmopolitan Op.—*Martha; E.*
Grand Opera Fest.—*Fledermaus, Manon 2* incl. Brownsville; *Aida, Lucia.*
WACO: *Baylor University—*Butterfly ½; E.*
WICHITA FALLS: Symphony—*Amahl 2; E.*

UTAH

LOGAN: *State Agric. College—*Hansel, Schicchi/Cav. 2; E.*
PROVO: *Brigham Young U.—*Lakmé ½, Golden Goose 2, Sunday Excursion; E.*
SALT LAKE CITY: *U. of Utah—*Bohème ½; E.*

VERMONT

LYNDON CENTER: *Tea. Coll.—*Telephone; E.*

VIRGINIA

BRISTOL: *Va. Intermont Coll.—*The Salesgirl 2; E.*
DANVILLE: Little Theatre—*Fledermaus 2; E.*
HAMPTON: *High School—*Lowland Sea; E.*
HOLLINS: *College—*Amahl; E.*
LYNCHBURG: Grass Roots Op.—*Sunday Excur.* 2 incl. Appomattox, *Amahl 2, Tel.; E.*
NORFOLK: *Coll. Wm. & Mary—*Figaro, Old Maid/Sunday; E.*
RICHMOND: Arts Guild—*Consul, Medium 2; E.*
Opera Group—*R.S.V.P.; E.*

WASHINGTON

CHENEY: *East'n W. Coll. Ed.—*Valley 2; E.*
GARFIELD: *School District—*Valley/Sunday Excursion; E.*
LONGVIEW: *Lower Columbia C.—*Trionfo dell'Onore 2; E.*
PT. ANGELES: Ladies' Mus. Cl.—*Telephone; E.*
RICHLAND: Mid-Columbia Sym.—*Valley; E.*
SEATTLE: Civic Opera Assn.—*Faust 2; E.*
*Little Op. House Assn.—*Hansel 3; E. Traviata 2, Lucia, Rigoletto.*
N.W. Grand Opera Co.—*Tosca 5, Barber 3* on tour.
*Thalia-Allied Artists—*Amahl 2, R.S.V.P.; E.*
*U. of Washington—*Babar 14; Beckoning Fair One/Combattimento, Dido/Three Blind Mice ½; Beggar's Opera 3; Don Giovanni, Orphee 2; Smoky Mt. E.*
WALLA WALLA: *Sch. Dist. 10—*Valley; E.*
*Whitman College—*Babar 10* incl. Yakima; E.
YAKIMA: Valley Philharm. Ch.—*Lowland Sea; E.*

WEST VIRGINIA

ATHENS: *Concord College—*Lowland Sea; E.*
CHARLESTON: *Jackson H. S.—*Valley 3; E.*
CLARKSBURG: *Opera Guild—*Amahl, Bohème; E.*
HUNTINGTON: *Marshall Coll.—*Trouble in Tahiti 2; E.*
WHEELING: *Oglebay Institute—*Angélique/Comedy Bridge/Devil & Dan'l Webster; E.*
Symphony Orch.—*Traviata.*

WISCONSIN

APPLETON: *Lawrence College—*Telephone 2; E.*
BELOIT: Treble Clef—*Telephone; E.*
MILWAUKEE: *Children's Thea.—*Babar 3; E.*
Florentine Op. Co.—*Lucia.*
STEVENS PT.: *State Tea. Coll.—*Telephone/Sunday Ex. 2; E.*
WAUKESHA: Symphony—*Bartered Bride 2; E.*
WEST SALEM: *High School—*Amahl; E.*

WYOMING

CHEYENNE: Community Chorus—*Martha; E.*
POWELL: *High School—*Valley 2; E.*
TORRINGTON: *Public School—*Lowland Sea 2; E.*

NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, *Chief Critic and Editor*

METROPOLITAN OPERA

"Le Nozze di Figaro," Jan. 27, E—The 200th anniversary of Mozart's birth was celebrated at the Met with a production of "Figaro." The cast, generally well balanced, consisted of Victoria de los Angeles as the Countess; George London, the Count; Nadine Conner, Susanna; Martial Singher, Figaro; Mildred Miller, Cherubino; Sandra Warfield, Marcellina; Fernando Corena, Don Bartolo; and Alessio De Paolis as Don Basilio. The remaining roles were capably handled by Gabor Carelli, Lawrence Davidson, Vilma Georgiou,Maria Leone, and Rosalind Elias. Max Rudolf conducted.

The music and action offer sparkling gaiety and simple humor, mixed with moments of compassion and affection, all blended delightfully by the genius of Mozart. The opera moved rapidly, in fact so rapidly that in many instances the singers did not enjoy the vocal freedom that would have insured warmth and security.

Under the expert direction of Mr. Rudolf, the orchestra was at all times decisive, clean cut, and attentive to the conductor's meticulous regard for detail. While the music of "Figaro" requires flexible and colorful singing, it also demands vocal virility to match that of the instrumental score. Miss de los Angeles' adequate voice and Mr. London's full bass vocalism, together with that of the other basso, Mr. Corena, measured up to the volume requirements of their respective roles. Mr. Singher was a splendidly active, personable, and artful Figaro, while Miss Conner portrayed a vivacious light-voiced Susanna, stylistically charming. Mr. De Paolis' musicianship and general delineation of the Don Basilio role were outstanding. Mildred Miller's concept of the Cherubino characterization was excellent, although the tempi set for the singing of her arias handicapped severely the freedom of her natural vocal emission. L. C.

"La Bohème," Jan. 30, E—A full and enthusiastic house, sold out well in advance, greeted Puccini's "La Bohème" in its first performance of the season. This is the third season for the Met's current Joseph L. Mankiewicz production, which has a convincing sense of period. Rolf Gerard's sets depict with charm that section of Paris which was and still is "on the wrong side of the tracks." Vocally, though there were certainly periods of fine singing, the performance could hardly be called ideal.

Giuseppe Campora, as Rudolfo, did not have a good night. His voice was pinched and sometimes weak, though he warmed up in the third and fourth acts. Lucine Amara, in the role of Mimi, was vocally sound and at times her voice had a rare and beautiful texture. This reviewer was not convinced, however, by her acting. Jean Fenn was delightful in the role of Musetta; she sang exceptionally well, and if at times her voice seemed a bit harsh, it was in keeping with the role. Frank Guarrera was outstanding as Marcello, and Norman Scott was effective in the part of Colline. Clifford Harvuot sang Schaunard; with Messrs. McCracken, Davidson, Alvary, and Marsh completing the cast. It was an interesting performance, if not outstanding; the third and fourth acts improved considerably over the first two. G. W.

"Der Rosenkavalier," Feb. 6, E—Splendid vocal work and generally fine interpretation, plus the soaring mellifluous strains from an orchestra ably led and in golden form, made this new "Rosenkavalier" notable and continually delightful throughout the three hours of performance. My outstanding impression was the lovely singing of Lisa Della Casa as the Princess of Werdenberg. Too young in voice timbre and youthfully impetuous in motion, she nevertheless scored in a hauntingly beautiful delineation. One of these days, and not too far distant, Della Casa will be a great Marschallin. The excellently schooled, eloquent Octavian of Rise Stevens was again a joy, particularly in the contrasts between "his" cavalier and his clever "Mariandel."

Although Otto Edelmann has proved himself to be a superb actor, I did not at first like his Ochs, who is undoubtedly a boor but undeniably a baron. But one must confess that the role as played by Edelmann takes on dimensions and character and is always lively and amusing. In fact, the bass-baritone played almost to the point of vocal fatigue in the lower register, which, like a resourceful trooper, he covered with aplomb. He is a first-class artist.

There was no voice strain in the singing of Hilde Guedon as Sophie. She handled the cruel tessitura with limpid clarity of tone and a grace of *geste* that were enchanting. The fine supporting cast also rates laurels. An especial citation goes to Martha Lipton for clear singing and admirable timing, without overemphasis, as Annina; honorable mention for Thelma Votipka in a well-routined Marianne, and for Ralph Herbert's energetic Von Faninal. Thomas Hayward's mellow tenor made a telling, all-too-brief impact in the singer's aria, and there was a debut listed for Emilia Cundari as the Milliner. She pattered around in the general melée rather prettily, but the few notes ejected were "lost in the madding crowd." The remainder of the cast included Alessio De Paolis, Gabor Carelli, Osie Hawkins, James McCracken, Lawrence Davidson, Paul Franke, Vilma Georgiou, Shakeh Vartenissian, Sandra Warfield, Adriano Vitale, Rudolf Mayreder, Marsha Warren, and two untitled canines (who did not, we humbly state, equal the adorable, personality-plus debutants of the City Center season).

The genius of Rolf Gerard has made the sets elegantly rococo, gorgeous in color and reminiscent of the von

Hortense LOVE
Singer-Actress Soprano
"Her musical virtues are rare in this generation."
—Los Angeles Examiner
NOW BOOKING 1956-57
Mgt: M. C. Turner, Jr.
Dixie Bureau,
601 Wilson Bldg., Dallas, Tex.

MARY **BOTHWELL**
SOPRANO
Personal Mgt.: BETTY SMITH ASSOCIATES

MARY MAIUZZO
DRAMATIC SOPRANO
Suite 701, 119 West 57 St., N. Y. 19, N. Y.

LOTTE LEONARD
COMPLETE VOCAL EDUCATION
PROGRAM BUILDING FOR YOUNG SINGERS
48 W. 84th St., New York 24, N. Y. TR. 4-6844

MARIENKA **MICHNA**
PIANIST
Suite 433, 119 West 57th St., New York 19, N. Y

ROSEMARY **CLARKE** Concert Pianist
117 E. 79 St., N.Y.C.

EMILIA IPPOLITO
VOICE — COACHING — REPERTOIRE
Authentic Bel Canto Method—Res.: 460 Park Dr. CE. 7-3043
Studio: 202 Dartmouth St., Boston, Mass. CE. 6-4848

STEFFI and PROF. MAX **KLEIN**
Vienna's Distinguished Voice Builders in New York
344 W. 72 St., N. Y. C. 23 TR. 3-5756

SYLVAN LEVIN
CONDUCTOR, COMPOSER, ARRANGER
PIANIST-ACCOMPANIST

JOHN HERRICK
BARITONE
Concert — Radio — Oratorio
Teacher of Singing
171 W. 71 St., New York 23, N. Y.—TR. 7-7594

WILLIAM YARBOROUGH
CONDUCTOR, PURDUE UNIVERSITY SYMPHONY
Lafayette, Ind.

TINA PAGGI
INTERNATIONAL COLORATURA SOPRANO
Voice - Coaching - Opera and Concert
Hotel Ansonia, N. Y. 23, N. Y. TRafalgar 3-5974

THELMA **MATESKY**
COMPOSER-SOPRANO
assisted at the piano by Anita de Mars
405 EAST 51 STREET, NEW YORK 22, N. Y.

Hofmannsthal style. From where I sat, the combination of rose-pink and canary yellow of the Princess' boudoir was alluring—I did not, however, like the blatant, tumbled bed. (Can't we have subtlety with realism?) In addition, the singer-action was less "couth" than in alcove-cum-center-sofa position, and awkward for the Marschallin and her youthful lover. In Act II the Von Faninal Great Hall, in bright blue, brilliantly lighted, and galleried with a grand staircase leading up to the street entrance, was handsome. It gave opportunity for a good deal of running up and down and out on the street. And when the big white Aida horses pulled to a (semi-) halt for Octavian's arrival in a decorative carriage, the thrilled audience broke into spontaneous applause. The Inn Scene was more conventional and appeared much as usual. All in all, it was picturesque and, even on a grand scale, quaintly lovely. Conductor Rudolf Kempe began with an authoritative, if speedy, beat, but the score bloomed as the music steadied and the wonderful tonalities soared with ravishing effect. The music is sheer magic and unalterable under any and all production changes.
M. C.

CARNEGIE HALL

Myra Hess, pianist, Jan. 21, A—In a program devoted to Bach, Beethoven, and Brahms, Dame Myra gave fully of her own greatness to express theirs. Following a quietly played Adagio in G Major by Bach, she continued with his Toccata in D Major, never hurrying the tempos and always making musical sense out of the fugal and the toccata passages. Next, she played Beethoven's Sonata in D Minor (Op. 31, No. 2), giving the Largo-Allegro movement its full power and splendor and, in the introspective Adagio, subduing all the secondary effects, no matter how complex or in what tonal color, to the wonderful legato melodic phrases. She was invariably mistress, never abandoning control, but always controlling the abandon, especially in the concluding Sonata in F Minor (Op. 5) by Brahms. Here she played in the grand manner without pretensions or mannerisms, giving to the Allegro Maestoso and Scherzo the precision and energy called for, and to the Andante, all its delicacy and depth of feeling. Her four encores included Schubert, Bach, and Scarlatti, each played with reverence for the composer's style. This was an afternoon of true and rare music-making. Perhaps Dame Myra revealed the source of some of her intensity with the speech she made after her encores, describing the "extraordinary feeling" she had while playing, adding this final plea: "I pray and I hope all of you pray Carnegie Hall won't go!"
K. H.

Yesterday's program was one that she can handle with as much skill and authority as any pianist, and the entire afternoon was one of accomplished piano playing, as well as music making. H. C. S., N. Y. TIMES

She is, indeed, an institution, and the qualities of dependability, integrity and intelligence which characterize the world's best institutions are hers in ample quantity.
L. T., N. Y. HERALD TRIBUNE

N. Y. Philharmonic, Jan. 22, A—With Pierre Monteux conducting and Nathan Milstein as violin soloist, the N. Y. Philharmonic played a concert that gave us pleasure—and more.

It all began with a happily vociferous performance of Rossini's overture to "L'Italiana in Algeri." Everything was played with precision of technique and beguiling lightness of spirit.

All the works of Paul Creston with which I am familiar are logical, intelligent yet always smoothly lyrical. Such merits mate in his Symphony No. 2 (Op. 35) with manifold touches of originality that gave the Philharmonic a fascinating half-hour score of rousing music-making.

This fine program closed with Brahms' Concerto in D Major for Violin and Orchestra (Op. 77). Conductor, orchestra, soloist, and the music itself (including Milstein's own tasteful cadenzas)—all complemented one another, and honored the audience with a singularly inspired concert. J. L. B.

Mr. Milstein . . . gave the Brahms a fervent reading. He did not emphasize tone and vibrato. His interpretation, rather, was strongly rhythmic, with powerful attacks and lean melodic lines. H. C. S., N. Y. TIMES

Robert Goldsand, pianist, Jan. 24, E—Robert Goldsand's Carnegie Hall concert was an outstanding pianistic event in many and varied aspects. The unusual program was limited to three composers—Schubert, Ravel, and Liszt—and contained a wealth of musical greatness for the keyboard as well as for the ear of the listener. The over-all effect presented Mr. Goldsand as a pianist of imposing technical and esthetic stature which enabled him to re-create and project with unerring skill the music of the masters.

Mr. Goldsand opened his recital with the Schubert Sonata in C Minor, to which he applied an unfailing technique aided by warm tonal coloring and a splendid traditional interpretative feeling. Only at infrequent intervals did one miss a spontaneous response to the music.

The most momentous feature of the evening's program was Mr. Goldsand's reading of Ravel's "Gaspard de la Nuit." Seldom is playing of this calibre heard in New York. An abundance of tonal strength and refinement, dynamic mood contrasts, and a masterfulness in commanding at will the difficult idioms of the composer, all brought to the fascinated audience a poetic and impressionistic presentation magnificent in musical color and movement. Of these three Ravel sketches—"Ondine," "Gibet," and "Scarbo"—the latter, projected with vivid and virile pianistic skill, met with an over-

whelming wave of audience acclaim. The final group, which included Liszt's Six Etudes after Paganini, gave the artist opportunity for the display of brilliant virtuosity, and of this Mr. Goldsand took full advantage. L. C.

Since he has a technique that allows for the greatest tonal refinements at all speeds and all dynamic levels, the recital was continually absorbing pianistically. R. P., N. Y. TIMES

His security at the keyboard is remarkable and coordination between head and fingers is extraordinary. Still, something is missing. I don't quite know what.
P. H. L., N. Y. HERALD TRIBUNE

Mischa Elman, violinist, Jan. 25, E—The program opened with an unhurried reading of the Nachez arrangement of Bach's Partita in E Minor. While in the second offering, Mozart's Sonata in B-flat Major (K. 378), the playing was pure and precise, one felt that neither Mozart nor Elman was at his best. In Vieuxtemps' Concerto No. 5 in A Minor, however, the playing glowed with color and a sumptuous, almost Oriental intensity; these same qualities also characterized the Chausson "Poème," with its violin tones of molten silver. Concluding the program, Elman played his own brilliant version of Paganini's Caprice No. 24 with such assurance and ease that all its difficulties were converted into music.
K. H.

Mr. Elman, in fine form, disclosed his usual warm singing tone, and flair for virtuosic playing.
J. B., N. Y. TIMES

Mr. Elman's performance was distinctly and delectably lyric; his tone, in its clarity and texture, held a pervasive appeal, while he displayed his customary technical mastery and musicianship.
F. D. P., N. Y. HERALD TRIBUNE

N. Y. Philharmonic, Jan. 26, E—The first half of the program was devoted to works composed and conducted by Carlos Chavez, leading Mexican conductor. He is as vigorous a conductor as he is a composer, for virile strength and abundant energy is the first characteristic which strikes the auditor, who is often bewildered by what he hears. Mr. Chavez opened the evening with his transcription of the Chaconne in E Minor by Buxtehude. As transcriptions go this one cannot fail to be effective. It abounds with luscious orchestral colors and gives Chavez' contrapuntal mastery ample opportunity to show itself most favorably. What is an advantage in this instance seems to work against him in his symphony. Here one notices a prevalence of technic versus a lack of sustained musical invention. The work sounds choppy and often loses its structural design. It is aggressive music, often rather crude, always well written technically but sometimes rather empty of ideas. The orchestra gave excellent support, and was a willing instrument in the hands of the guest conductor.

After intermission, Gina Bachauer, assisted by Dimitri Mitropoulos, gave a splendid reading of Prokofieff's Concerto for piano and orchestra No. 3 (Op. 26). Brilliant technically and thoroughly musical, she projected the composer's intention with authoritative command. Mr. Mitropoulos gave exemplary orchestral support. He closed the concert with a splendiferous reading of Kodaly's "Hary Janos" Suite. H. W. L.

. . . his symphony grows with irresistible logic. One feels that the composer is in full command of his medium. . . . In this listener's judgment, it is a convincing and outstanding piece. H. T., N. Y. TIMES

. . . from a master one comes to expect only masterly creations. And the Third Symphony is not that. I allow that I also expected more from Miss Bachauer than I found in her playing.
J. S. H., N. Y. TIMES

Lois Albright Company, Jan. 29, E—From the legends of the Hopi people M. W. Billingsley has contrived a kind of classical libretto; from their traditional music Miss Albright has drawn her interesting chanted score; and from the very edge of the Grand Canyon she has imported the full-blooded Indians themselves, together with their costumes, their dances and even some of their live snakes—one of which slithered at one juncture through the footlights and panicked the first row.

Charles Curtis was suitably horrifying and evil as "the Spider, the evil Snake Chief," and Charlotte Miller did well her task of setting forth her temptations to follow this black seducer, her eventual fall, and her final redemption and re-acceptance into the tribe. Such were the good ingredients of a highly unusual evening at Carnegie Hall. G. B.

Philadelphia Orchestra, Jan. 31, E—It was a red-letter date for the audience when Sir Thomas Beecham stepped on stage to conduct the Philadelphia Orchestra in a Mozart program. No finer homage could be paid to the anniversary of the master's birth, nor a greater pleasure by those who attended the memorable event. Sir Thomas opened the bill with the Divertimento No. 2 in D Major (K. 131.) The magnificent balance achieved by him and the choice of tempi, which seemed just the right ones, made the five movement work of the 16-year-old composer shine in its full beauty. The fabulous discipline of the orchestra, combined with the virtuoso quality of its players, of which Mr. Kincaid in the flute cadenza of the second movement gave a delightful example, made for a reading which combined authenticity and pulchritude. The "Prague" Symphony was next on the program. Sir Thomas prefers tempi which don't rush: his Allegro is quick but never fast, the Andante

Baldwin, standard of piano excellence

Men and women to whom the character of their piano is of paramount importance—the world's foremost artists—are, in increasing numbers, choosing the Baldwin for professional and personal use. Baldwin is proud of this spontaneous acclaim, proud to produce this distinguished instrument, the Baldwin Grand.

Baldwin
PIANOS • ORGANS

The Baldwin Piano Co., Dept. MC-36, Cincinnati 2, Ohio

Baldwin Builds: Baldwin, Acrosonic and Hamilton Pianos; Baldwin and Orga-sonic Electronic Organs

sings with beguiling lyricism. But all the time his firm and precise beat and his imaginative interpretation conveys the work's message in the most persuasive form. After intermission followed the incidental music to "King Thamos" (K. 345), a work in which the interpretative effort superseded the compositorial content. As the crowning event, the "Jupiter" Symphony exhibited again the unique features of the conductor's art. The clarity of design, euphony of sound, and deeply affecting immersion of Sir Thomas in the spirit and style of Mozart could not be more clearly expressed than it was in this enlightened and enlightening re-creation.

The audience went wild at the close of the concert. Sir Thomas gave one of his inimitable witty curtain speeches, this time admonishing his New York admirers not to tear down Carnegie Hall before building a good new home for concerts. H. W. L.

. . . this was the work of a man who had given much thought to the music and who brought it lovingly to life. H. T., N. Y. TIMES

There can be no question that the distinguished musician is an extraordinary artist and retains absolute spiritual and technical command over the orchestra. . . . But it is my conviction that his interpretation is not quite in accordance with true classicism. P. H. L., N. Y. HERALD TRIBUNE

Robert Schrade, pianist, Feb. 1, E—To start with, this young artist deserves credit for daring to offer a program completely devoid of any hackneyed composition, an evening of romantic music during which he played works rarely or never found on any bill. Judging from this recital, Mr. Schrade is better than most of the pianistic importations we listened to of late and certainly an artist who deserves watching. If there are exceptions to be taken, it is that he never lets himself go. An entirely romantic fare calls for abandon, but Mr. Schrade played with too great self-control, almost classic restraint.

He opened the recital with Franck's Prelude, Aria, and Finale. In it he tried to approximate the colors of the organ which gave this work its inspirational source, and succeeded in large part. The other work in the first half of the program was Glazounow's Theme and Variations (Op. 72). Though brilliantly written, the work is a bit monotonous in its harmonic texture and, with its Moussorgskian rhythms and Chopinesque flavor on the epigonal side. Mr. Schrade played it with brilliance and virtuosity. After intermission followed Schumann's Allegro (Op. 8), a fiendishly difficult piece, Liszt's Ballade in D-flat Major, a period piece of definitely characteristic design, and the very brilliant, most rewarding Concert Etude in F-sharp Major (Op. 36) by MacDowell. Chopin's Concert Allegro brought the evening to a brilliant close. The large audience feted the youthful performer. H. W. L.

Robert Schrade . . . outdid himself in his Carnegie Hall piano recital last night. . . . If in the future he is able to summon a greater variety of tone and attack to his playing he will have a secure place for himself as one of America's better young pianists. H. C. S., N. Y. TIMES

. . . the assets of all sorts of different pianisms are present in Mr. Schrade's performance, but they fail to come to fruition on a temperamental basis. Everything sounds full, rich and monochrome. L. T., N. Y. HERALD TRIBUNE

N. Y. Philharmonic, Feb. 2, E—Dimitri Mitropoulos opened the program with Chausson's Symphony in B-flat Major (Op. 20). He gave this luscious score a hearing which had dramatic power, lyric sweep, and rhythmic drive.

The world premiere of Samuel Barber's "Medea's Meditation and Dance of Vengeance" (Op. 23A) followed. It is a work of great consequence. The thematic material is taken from the composer's earlier ballet written for Martha Graham and finally titled, in 1947, "Cave of the Heart." But, this symphonic work is a completely fresh creation. Scored for large orchestra, it traces, in the words of the composer, "her [Medea's] emotions from her tender feeling towards her children, through her mounting suspicions and anguish at her husband's betrayal and her decision to avenge herself. The piece gradually increases in intensity to close in the frenzied Dance of Vengeance of Medea, the Sorcerers descended form the Sun God." Over a pianissimo string figuration, the xylophone utters the main theme, which later appears in many permutations. A chamber music-like section develops the theme and leads to the statement of the second theme, which is played over the pianissimo orchestra by the English horn. When the Dance starts the piano has an ostinato figure, derived from the first theme, which increases in persistence and savage forcefulness as the basis of the section, and closes with a great climax of sound. Barber has written an important and exciting new orchestral piece which was played brilliantly by the orchestra and brought to the composer an enthusiastic ovation by the audience.

Soloist of the evening was Michael Rabin in Brahms' Violin Concerto. The youthful artist tried his best to bring the gigantic work to life, but his best was not good enough. This does not detract from the great gifts this artist has, but stylistically and technically he was not up to the tremendous demands of this composition. Nevertheless, he received friendly welcome from his listeners, which he should take as an encouragement to continue to grow steadily into the big league violinist which has talent justifies him to be in the future. H. W. L.

The evening's soloist was 19-year-old Michael Rabin. . . . His assignment was no less than the Brahms Violin Concerto, and he was overmatched. . . . The Philharmonic's share in the concerto lacked luster. The Barber work was the evening's success. . . . H. T., N. Y. TIMES

"Medea's Meditation and Dance of Vengeance" again demonstrated that Mr. Barber is a consummate virtuoso of the modern orchestra. . . . After the intermission the excellent playing became memory. Mr. Rabin . . . mistook Brahms for Glazunov and played the former's concerto with plenty of Slavic schmalz. P. H. L., N. Y. HERALD TRIBUNE

Symphony of the Air, Feb. 3, E—The evening's program emphasized youth, youthful soloists, and a youthful composer. In fact the surprise of the evening was furnished by Robert Moevs, a young composer of considerable ability who is now teaching at Harvard. His "14 Variations for Orchestra" is marked by brilliant scoring and by a fine sense of melodic invention and working out. Our only criticism is that the work seemed to start and stop too often, but then to a certain extent this is characteristic of the variation form itself. Conductor Leonard Bernstein complemented the score with a reading of drive and force.

Piano soloist Sylvia Zaremba displayed remarkable technical facility in a performance of the Khachaturian Concerto. Our only regret is that we did not hear this artist in a more musically rewarding composition, for certainly this concerto is little more than a display of pyrotechnics. The program concluded with three excerpts

LILLY
WINDSOR
Lyric Soprano
"SHE CAME—SHE SANG—SHE CONQUERED." *Times Herald, Washington, D. C.*

OPPORTUNITIES FOR YOUNG TALENTS
INTERNATIONAL MUSIC LOVERS GUILD
Arranges concerts for Young Talented Singers and Instrumentalists. ERNST FISCHER, Dir. Private Vocal Studio for Beginners and Management: 18 Chester Court, Brooklyn UL. 6-2351

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Kathleen Davison, *National President*
2240 Thornton Dr., Des Moines 15, Iowa

ARTISS DE VOLT
Harpist
Suite 411, 119 W. 57th St., New York 19, N. Y.

ZENKA STAYNA
VOICE — PROGRAM BUILDING
Teacher of Deniza Iliitsch, Inge Manski (formerly of Metropolitan Opera Ass'n.), and other artists.
Apt. 6A, 104 W. 70 St., N. Y. C. TR. 3-9214

DORIS HEVENER BOLVIG
PIANIST
LAWRENCE TURNER
BASS-BARITONE
SUITE 411, 119 WEST 57th ST., NEW YORK CITY 19

from "Der Rosenkavalier," featuring the singing of three young artists—Mariquita Moll, Conchita Gaston, and Beverly Sills, and the singing was, by and large, very good. Miss Sills has a splendid upper register which was beautifully in evidence in the "Presentation" Duet. Miss Moll, representing the Marschallin, acquitted herself very well after a slow start, while Miss Gaston's performance was both pleasing and convincing. Conductor Bernstein's reading sometimes lacked grace, nor did we always agree with his choice of tempi. On the other hand, his drive and complete understanding of the Moevs and Khachaturian compositions resulted in performances of rare brilliance. G. W.

Robert Moevs. . . . Fourteen Variations show a real musical personality. . . . Sylvia Zaremba achieved some brilliant effects, though with a tone that was a little too percussive. . . . Miss Moll, after a shaky start, employed her rich voice with understanding. . . . Miss Sills employed a voice with lovely coloration in the upper register. It was weaker and somewhat hollow in the lower ranges. Miss Gaston sang with complete reliability. H. C. S., N. Y. TIMES

The Fourteen Variations of Robert Moevs frequently substitutes mechanical invention for genuine imagination, but in the main the variations herald a talent that wants watching and demands respect. . . . Miss Zaremba played the Khachaturian concerto in an exceedingly unladylike manner, which is precisely the way in which the piece needs to be played. J. S. H., N. Y. HERALD TRIBUNE

N. Y. Philharmonic, Andre Kostelanetz conducting, Feb. 4, E—The chief feature of this concert was a reading by Carl Sandburg of the prose excerpts from Lincoln's letters and speeches around which Aaron Copland wrote the music for "A Lincoln Portrait." Mr. Sandburg read with Olympian calm and dignity, and a special personal conviction. Perhaps America has discovered the most appropriate way to honor her old poets and dead presidents—with Saturday night ceremonies at the Philharmonic.

The rest of the concert was, in the best sense, a pops concert, with everything thrown in but the pretzels and the beer: Ravel's "Pavane" and "La Valse" (where Mr. Kostelanetz sacrficed dry-champagne urbanity to a sort of beatific, rubato schmalz), short pieces by Rimsky-Korsakoff and Moussorgsky, and Ferde Grofé's "Hudson River Suite," at one point scored for the clatter of bowling pins and the barking of a dog.

The concert contained more showmanship than musicianship, but almost everyone enjoys a good circus. K. H.

Mr. Sandburg . . . delivered with evident relish the excerpts from Lincoln's letters and speeches. . . . Mr. Kostelanetz and the orchestra delivered with considerable skill the musical portion of the Copland work. J. B., N. Y. TIMES

When our sixteenth President had something to say he said it; so also does Mr. Sandburg. . . . Mr. Kostelanetz can mesmerize an audience. J. S. H., N. Y. HERALD TRIBUNE

N. Y. Philharmonic, Feb. 5, A—With the rest of the program repeating Thursday's orchestral fare, with the addition of Chabrier's "Fête Polonaise" as its closing number, the concert featured the debut of John Browning, Leventritt award winner of 1955, in Rachmaninoff's Rhapsody on a Theme of Paganini. This youthful student of Rosina Lhevinne did himself proud in playing the demanding work with sparkling technique, deep musicality, and a finesse in phrasing which captivated the audience. Supported magnificently by Dimitri Mitropoulos and the orchestra, which joined in the ovational applause, Mr. Browning had to appear six times on stage to acknowledge the enthusiastic plaudits of the audience. H. W. L.

John Browning . . . has a strong rhythmic sense. . . . Mr. Browning showed that he can play a romantic melody with good taste, innate musicality and a nice feeling for a songful line. He made a distinct hit with the audience. . . . R. P., N. Y. TIMES

Mr. Browning . . . is a gifted pianist, boasting an excellent technique, clean articulation, and a highly refined sense of phrasing. Not the least of his attributes is a remarkable ability in ensemble work. R. B., N. Y. HERALD TRIBUNE

JUILLIARD SCHOOL OF MUSIC

WILLIAM SCHUMAN, President
MARK SCHUBART, Dean

Diploma; Postgraduate Diploma; Bachelor of Science Degree;
Master of Science Degree; Special Study Plan

Major study in all instruments, voice, conducting,
composition, opera, ballet, modern dance

EXAMINATIONS FOR ADMISSION AND SCHOLARSHIPS

For the Academic Year 1956 - 1957

Spring: May 28 through May 30 **Fall:** September 19 through September 24

CLOSING DATES FOR APPLICATION:

May 1, 1956 for examinations in May July 1, 1956 for examinations in September

For full details, please request catalog

JUILLIARD SCHOOL OF MUSIC

120 Claremont Avenue **New York 27, New York**

Don Cossack Chorus, Feb. 5, E—The original Don Cossack Chorus and Dancers, under the dynamic leadership of Serge Jaroff, presented a lengthy and, in part, appealing program which included an opening group of religious songs by Kastalsky, Tchaikovsky and, from the Kievo-Pechersky Monastery, excerpts from Glinka's "A Life for the Tsar," folk and gypsy songs arranged by Shvedoff, Knipper, and Jaroff, and two Russian ballads. The native dancers Botschko and Sazepin added to the enjoyment of the evening.

The vigorous and colorful interpretations of this famous chorus, the wide range and varied vocal characteristics of its individual members, continue to stamp the Don Cossacks as a well-blended, unique, and impressive singing group. The bass section of the chorus is a remarkably effective one, containing voices of great sonority and unusual range, while the tenor section is capable of singing a real falsetto of ethereal beauty at one moment and, at the next, reversing the operation by projecting a full-throated legitimate tenor tone.

The religious works were sung with warm expressiveness and a well-controlled sense of reverence, in striking contrast to the exciting and declamative interpretations of the operatic and other music scheduled. L. C.

The Don Cossacks continue to be unusual among choral groups for their wide range, versatility and variety of coloristic effects. J. B., N. Y. TIMES

. . . this well known organization gave another program of music thoroughly prepared, thoroughly entertaining. R. B., N. Y. HERALD TRIBUNE

Rubinstein, Feb. 7, E—After half a century of playing in this country, Artur Rubinstein presented the first of a series of five concerts with orchestra during which he will perform 17 piano concertos. The accompaniment is supplied by an orchestra which includes several first-desk men of the N. Y. Philharmonic, and is conducted by Alfred Wallenstein, who resigns from the Los Angeles Philharmonic Orchestra at the end of this season after having been at its helm for 12 years.

Greeted by a rousing ovation, Mr. Rubinstein started his program with a heroic reading of Beethoven's "Emperor" Concerto. There was no pussyfooting in his interpretation. The corner movements had the powerful impact of somebody throwing rocks, but the Adagio sang in Rubinstein's inimitable way and was full of introspective lyric beauty. For this reporter the climax of the evening arrived with Schumann's A Minor Concerto. Here Mr. Rubinstein gave a definitive reading of incandescent beauty. His love for his instrument—one almost could say, his making love to his instrument—was never more evident than when he was playing this intimate, lyric masterpiece with the exuberance of youth and the introspection of a sage. His touch took on a completely different coloration than it had in the Beethoven, and the melodic lines sang with a transfiguring glow. The final work was Rachmaninoff's Second Piano Concerto, which he played with ebullient virtuosity, sensuous sound, and tempestuous temperament. It was a ravishing evening. The artist acknowledged the ovation by playing as an encore Chopin's D-flat Major Nocturne while the orchestra

ALTON JONES

"ART POISED AND STRONG, ADMIRABLE IN CONTINENCE, DRENCHED IN BEAUTY."—*N. Y. World-Telegram*

CONCERT MANAGEMENT WILLARD MATTHEWS — 123 EAST 53rd ST., NEW YORK

ALFREDO **MARTINO**

Teacher of Many Successful Singers, including **Muriel Smith** and **Morley Meredith,** Acclaimed Top-Ranking Concert Artists by Leading Critics

260 WEST END AVENUE, NEW YORK 23, N. Y. Telephone: EN 2-7514

Faculty, The New School of Music, Inc. Philadelphia 3, Pa.

For information, call PEnnypacker 5-0992

Complimentary copy of Mr. Martino's book, **Today's Singing,** mailed on request.

RENATO **BELLINI**

Teacher of Singing • Coach • Composer

Studio: 171 W. 71 St. (Apt. 12A), N. Y. C. TR 4-9068 Res.: CO 5-7975

DIMITRI MITROPOULOS: "outstanding voice builder and musician"
ELEANOR STEBER: "an inspiring maestro"
MARGARET HARSHAW: "masterful help"

GIUSEPPE **BALESTRIERI**

TEACHER OF FAMOUS SINGERS

European Debuts and Performances Arranged

Studio: 140 W. 58 St., N. Y. C. 19 JU. 6-8681

WILLIAM PIERCE HERMAN

Teacher of Roberta Peters and Norman Scott of the Metropolitan Opera Association

19 East 94th Street, New York 28, N. Y. ATwater 9-4735

SAMUEL **MARGOLIS**

Only Voice Teacher of

ROBERT MERRILL

Brilliant Young Baritone of the Metropolitan Opera; and other famous singers.

152 W. 57th St., N. Y. C. COlumbus 5-9155

PAULINE **NESSI**

". . . a grasp of different styles, and understanding of the way songs should flow and build to a climax and an actress' sense of how to convey emotion . . ." *N. Y. Times.*

". . . her voice is deep and powerful and its natural timbre is extremely warm . . ." *N. Y. Herald Tribune.*

CONTRALTO — Voice Training — Relaxation — Breath Control — Interpretation — Member NYSTA - NATS • BI. 9-5254

LILA **LEEROY**

TEACHER — VOCAL TECHNIQUE

Fac. New York College of Music Since 1939

American Theatre Wing—NYSTA-NATS

Studio: 194 Riverside Drive, N. Y. C. 25, SC. 4-7717

LOIS ALBRIGHT

SOPRANO

COMPOSER — CONDUCTOR

Teacher of Successful Singers

Auditions by appointment only

Suite 710, 119 W. 57, N. Y. C. 19 PL. 7-0416

GUNDA **MORDAN**

Stage Director and Dramatic Coach for Community Opera — Master Institute NYSTA — Faculty American Theatre Wing — Seagle Summer Music Colony

Studio: 15 West 67 St., N. Y. C. 23 EN. 2-9635

SPECIALIZED INSTRUCTION IN BASIC STAGE TECHNIQUE — MISE EN SCENE — ROLES

RUDOLPH **GANZ**

Address: Hotel Pearson, 190 E. Pearson St., Chicago

Steinway Piano

MU PHI EPSILON

NATIONAL MUSIC SORORITY

National Executive Office
6604 Maplewood Ave.,
Sylvania, Ohio
Mrs. Ralph J. Beuhler, Natl. Ex. Sec-Treas.

National President: Mrs. P. Raymond Wilson, 2800 39th Ave. W., Seattle 99, Washington

remained seated to listen and participate in the applause, which was dimmed only when the houselights went on. H. W. L.

His playing . . . was the work of a commanding performer. . . . Mr. Wallenstein directed with the rapport and elan of a musician who knows how to hold an orchestra together and how to make music with a soloist.
H. T., N. Y. TIMES

. . . the music making was of a very high order. . . .
P. H. L., N. Y. HERALD TRIBUNE

Boston Symphony, Feb. 8, E—The highlight of this concert was the New York premiere of Aaron Copland's "Symphonic Ode," a work written a number of years ago but recently revised for the 75th anniversary of the Boston Symphony Orchestra. It is surprising that Mr. Copland revised an early work instead of composing a new one for the Boston commission. However, the Ode, as it now appears (we are not familiar with the earlier version), is a most effective piece of music. It is built on heroic lines, and while it falls clearly into several sections, it is a lengthy one-movement work. It is strong and powerful but it also has its lighter moments, these might be described as characteristic of Copland's sophisticated folk style. Conductor Munch and the orchestra responded with a vital reading, in fact the best performance of the evening.

The other work of extended proportion, Sibelius' Symphony No. 7, did not fare as well, for there were ensemble irregularities and the interpretation lacked drive. The program opened with a clean, brisk reading of the Leonore Overture No. 2. Debussy's "Afternoon of a Faun" received a polished and subtle reading, and Strauss' "Don Juan" was entirely convincing. G. W.

When it comes to size, this "Symphonic Ode" is a substantial piece. . . . It is scored with sure-handed resourcefulness; one is certain that it is now saying what Mr. Copland wants it to say. H. T., N. Y. TIMES

The Ode is a swashbuckling essay in symphonic development everywhere braced by a remarkable expressive inner intensity.
J. S. H., N. Y. HERALD TRIBUNE

N. Y. Philharmonic, Feb. 9, E—The premiere of Ralph Shapey's "Challenge—The Family of Man," originally scheduled for this program, was deleted. Since it had been commissioned by the evening's conductor personally, we questioned Dimitri Mitropoulos concerning the change. Mr. Mitropoulos graciously volunteered the following information: "I commissioned the work," he said, "because I had, and still have, a great esteem for Mr. Shapey's compositorial talent. Unfortunately, after putting the work through rehearsal, it appeared so difficult in its design, so complicated in structure and notation, that the rehearsal time at our disposal would not have been sufficient to guarantee a performance of the desirable perfection. In addition, the work's provocative character might have caused antagonism to future performances of contemporary works. Thus, I regretfully, had to change the program."

The program opened with Haydn's Symphony No. 103 in E-flat, which Mr. Mitropoulos conducted in the classical tradition. There was grandeur to it, and heart and the lyric episodes sang in their full lyric beauty. Bizet's "Jeux d'Enfants" Suite closed the first half of the program. These miniatures show in almost every bar the characteristic melodism and rhythmical spiciness of Bizet's Carmen. They also have its flavor of orchestration, its colorfulness and esprit. The performance was greatly appreciated.

After intermission Heifetz played the Beethoven Violin Concerto. Needless to say, the technical execution by the hand of such a master was faultless. It was a magnificent bar-by-bar account of the score. It is, of course, a matter of conception whether this almost impersonal playing of the work is appreciated. The tempi, once set, were pursued without the slightest deviation. There was not much room for emotion or romantic song, even in the second movement. Mr. Mitropoulos and his men, abiding by the soloist's intention, gave most sympathetic assistance. The audience, under the spell of Heifetz's name and personality, gave him an ovation. H. W. L.

Seldom has Mr. Heifetz played with greater penetration. The style was aristocratic without being aloof. . . . Dimitri Mitropoulos gave Mr. Heifetz well-balanced support.
H. T., N. Y. TIMES

Mr. Heifetz's performance of the Beethoven concerto was of the high standard to be expected of an artist of his status.
F. D. P., N. Y. HERALD TRIBUNE

Boston Symphony, Feb. 11, A—After a brilliant interpretation of Berlioz' "Roman Carnival" Overture (Op. 9), Mr. Munch conducted the first New York performance of Howard Hanson's "Elegy to the memory of my friend Serge Koussevitzky," a work commissioned by the Koussevitzky Foundation in honor of the 75th anniversary of the orchestra. The composition is a fitting tribute to the late conductor, who for 25 years guided the orchestra. It sings in long melodic lines a song of proud *tristesse*. It is not a song of despair, but the mourning for a beautiful world which must be left behind and a consoling poem of a dreamland which one enters through the door of eternal slumber. The magnificent sonorities of the Boston Orchestra were exhibited in the work with great effectiveness. The insistent applause called Dr. Hanson repeatedly to take a bow for his composition, which is a living memento to one of the most important figures in contemporary American music.

After intermission, Mr. Munch gave an inspiring reading of Brahms' Fourth Symphony. H. W. L.

Mr. Hanson's score is a serious, sincere piece of writing in the composer's familiar romantic vein. . . . It may not be music of originality, but it does have integrity in its avoidance of cheap or obvious effects.
H. C. S., N. Y. TIMES

["Elegy"] *. . . it had musical unity in addition to the composer's already known orchestral skill . . . a rewarding expansiveness of tone, lucidity and a wide range of color marked the concert as a whole, which found the orchestra at its best.*
F. D. P., N. Y. HERALD TRIBUNE

Cleveland Orchestra, Fez. 14, E.—Conducted by George Szell, the Cleveland Orchestra again paid a welcome visit, which was proved by a sold-out house. Mr. Szell has for 10 years been the head of this admirable ensemble which he has brought to an astonishing peak of tonal perfection. The balances are magnificent, the tone of the orchestra is of a dark, velvety warmth (for comparison: the Philadelphia sounds like gold brocade). Its reactions to the conductor's expressive beat are instan-

PAULIST CHOIR of CHICAGO
FATHER O'MALLEY, CONDUCTOR
". . . in their particular field, they represent a pinnacle of choral art."
Felix Borowski, Chicago Sun Times.
Now Booking: Gerhard Schlotter, Mgr., 911 So. Wabash, Chicago, Ill.

FATHER FLANAGAN'S
BOYS TOWN CHOIR
FATHER FRANCIS SCHMITT, DIRECTOR
NOW BOOKING — WRITE FATHER NICHOLAS H. WEGNER, BOYS TOWN, NEBR.

THE LITTLE SINGERS OF PARIS
(Les Petits Chanteurs à la Croix de Bois)
Msgr. Maillet, director
now booking 119 W. 57th Street New York 19, N. Y.

taneous and precise; an ideal co-operation exists between orchestra and the conductor.

The program was devoted entirely to Beethoven. It started with the Overture "The Consecration of the House" (Op. 124). Then, with Leon Fleisher as soloist, the first half of the program was rounded out with the Fourth Piano Concerto. Mr. Fleisher, who has become one of our finest interpreter's of the classical repertoire, played the concerto with technical finesse and poetic insight, of which the deeply felt second movement offered convincing proof. He received an ovation.

But the climax of the evening was an epic reading of the "Eroica." His conception of the work, which is dramatic but also, in the highest sense, classic, his preparation and execution of the climaxes, his sense of timing and dynamics made the interpretation one of the most deeply moving musical experiences this reporter has experienced in quite some time. The Funeral March, taken at a not-too-slow tempo, with its dramatic climaxes, the fugato in its clarity, the trio in its consoling mood, the scherzo, and at last the towering finale were like carved rocks. A breathless audience was under the spell of this masterly delineation and gave the conductor an enthusiastic ovation.

H. W. L.

It is a good orchestra, well-balanced in all its elements, soundly trained and responsive. . . . Mr. Fleisher is a pianist of formidable technical gifts and dashing temperament.

H. T., N. Y. TIMES

. . . the maximum volume was imposing, while fineness of dynamic shading and lucidity were also characteristic. . . . Mr. Fleisher's interpretation . . . had spirit, stimulating momentum, pronounced color and, in its outspoken measures, a breadth generosity of constantly musical tone which also combines revelation of detail.

F. D. P., N. Y. HERALD TRIBUNE

TOWN HALL

Gordon Epperson, cellist, Jan. 20, E—In the Boccherini Sonata in A Major and Beethoven's Seven Variations on a theme from Mozart's "Magic Flute" which opened the program, the recitalist merely warmed his fingers, never his heart; the intonation was unsteady and the interpretation indifferent. But in the next work, the 15-year-old Martinu Sonata No. 2, Mr. Epperson hit his stride and played with excitement, grace, and passion. He seemed more en rapport with this thickly textured, wild, and percussive contemporary music, especially in the opening Allegro; and he achieved real feeling in the lamentative Largo. Also well performed was Kodaly's Unaccompanied Sonata (Op. 8), a rhapsodic showpiece of interest to cellists, perhaps, but tedious listening for others. A series of short pieces by Ostransky, Hindemith, Fauré, and Cassado closed the program. Peter Paul Fuchs accompanied throughout with style and skill.

K. H.

Musically and interpretively, Mr. Epperson proved to be a serious artist. He also drew a good singing tone from the 'cello, and his rhythmic sense was good.

H. C. S., N. Y. TIMES

An experienced cellist, Mr. Epperson was not in his best form early in the recital, but gave a better account of his talent later on. . . . [Kodaly Sonata] *Here Mr. Epperson met all the demands for virtuosity and usually realized the atmosphere of the work, needing only a slightly greater sense of spontaneity. . . .*

F. D. P., N. Y. HERALD TRIBUNE

Helene Erickson, soprano, Jan. 22, A—Although convinced that Helene Erickson is gifted with a strong and versatile voice, we could only feel irritation with whoever was responsible for encouraging her to make her Town Hall debut recital at this time. Every aspect of the program revealed unfulfilled potentialities: some of the songs were badly chosen, the languages were all (including English) difficult to understand, and the music was constantly marred by misinterpretations and downright mistakes.

Miss Erickson is no worse than many singers who have confronted too soon the intimidation of a big recital. Accompanied by pianist Rudolf Schaar, Miss Erickson performed works by Gluck, Mozart, Brahms, Strauss, Hahn, and others.

J. L. B.

Miss Erickson has a voice, but she also has many bad vocal habits to get rid of.

J. B., N. Y. TIMES

The recitalist, in view of her obviously good native resources, was a less satisfying performer than one might have hoped.

L. T., N. Y. HERALD TRIBUNE

Mary Robbs, soprano, Jan. 22, E—Besides presenting an evening of thoroughly relaxed and enjoyable music-

LEON CARSON
TEACHER OF SINGING
Mem. NYSTA, NATS, Mem. Amer. Acad. Teachers of Singing
160 W. 73rd St., N. Y. (23) SUsq. 7-1880

IONA HARMS
SOPRANO—Teacher of Singing—NYSTA-NATS
121 E. Hamilton Ave., Englewood, N. J. Englwd. 4-0212
Carnegie Hall, N. Y. C. 10, Studio 601

GEORGE BOLEK
TEACHER OF SINGING — PROGRAM BUILDING
Mondays: 811 Steinway Hall, N.Y.C., CI. 7-8178
1521 Bolton St., Baltimore, Md. LA. 1474

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
Studio: 260 W. 72nd St., N.Y.C. 23. TR. 7-0466

ALBA CLAWSON
VOCAL TEACHER Member NATS
1425 Broadway, N. Y. 18..... LO. 5-3249 / LO. 4-2717

ELSA BAKLOR
Soprano — Teacher — fac. Peabody Conservatory
Voice • Repertoire • Stage • NATS
2201 Eutaw Pl., Balt. 17, Md.—Stu. 710, 119 W. 57 St., N.Y.C.

CHARLES READING
TEACHER OF SINGING
5½ years "Bel Canto" with Giuseppe De Luca
207 W. 80, N. Y. C. TR. 7-7873

ARTHUR GERRY
TENOR — TEACHER OF SINGING
15 West 67th Street, N. Y. C. TR. 3-8680
NATS NYSTA
(American Academy of Teachers of Singing)

Rhea SILBERTA
SPECIALIST IN VOICE PRODUCTION
AUTHORITATIVE COACHING
200 West 57 St., New York 19, N. Y. CI. 6-0048

Lillian NICHOLS
Teacher of Singing, NYSTA, NATS
616 Steinway Hall PL. 7-1773, AC. 2-0518

Grace LESLIE
Teacher of Singing — Coach
Program Building
160 W. 73 St., N. Y. C. TR. 7-6700
NYSTA—NATS SU. 7-7370

Cecile JACOBSON
TEACHER OF SINGING
143 Carnegie Hall, N. Y. 19, N. Y. CO. 5-5415
MEMBER NYSTA — NATS

HOMER G. MOWE
TEACHER OF SINGING
Member Amer. Acad. Teachers of Singing, NYSTA & NATS
171 W. 71st St., New York 23, N. Y. EN. 2-2165

DOLF SWING
VOICE DEVELOPMENT AND COACHING
Juilliard School of Music—Mem., Amer. Acad. Teachers of Singing
15 W. 67 St., N. Y. 23; TR. 7-5880; NATS-NYSTA

ROMLEY FELL
TEACHER OF SINGING
Mem. Amer. Acad. Teachers of Singing, NYSTA, NATS
38 James St., Newark 2, N. J. MArket 2-0020

RITA KITTAIN • LYDIA CHALIAPIN
Complete vocal training—repertoire, languages, stage
853 Seventh Ave., N. Y. C. 19 JUdson 6-8761

Sarah Peck More
TEACHER OF SINGING NYSTA—NATS
Studios: 35 N. Beacon St., Hartford Tel. 3-4093
36 Sutton Place South, N. Y. C. 22 EL. 5-6725

CAROLINE BEESON FRY
TEACHER OF SINGING — N.A.T.S.
2 Orchard Pkway., White Plains, N. Y. WH. 9-3200
872 Carnegie Hall, N. Y. C. 19 CO. 5-5342

JAMES M. PRICE
Tenor — Teacher of Singing
Studio, 316 W. 79, New York, N. Y. Tr. 7-7048

making, Mary Robbs proved at her Town Hall debut that she has the intelligence and capacity to do much finer work in the future.

She knew what she was about, and never showed a sign of thoughtless rote-singing, and she has a good voice that betrays no faults that cannot be eliminated by further technical study. Though some of her larger presentations were somewhat beyond her present abilities, they were not beyond her understanding.

Her well-selected program, accompanied by Franz Rupp, featured songs by Purcell, Mozart, Wolf, Debussy, Fauré, and Strauss. J. L. B.

From the purely technical standpoint, her singing is not as polished as her interpretations.
J. B., N. Y. TIMES

The essential quality of the soprano's voice seemed distinctly promising, but its assets were revealed at intervals rather than continuously. . . .
N. Y. HERALD TRIBUNE

Dessoff Choirs, Jan. 25, E—A program of distinctive but little-known Elizabethan choral music was presented at this concert of the Dessoff Choirs under the eminent leadership of its conductor Paul Boepple. Spacious works of three outstanding composers of the golden age of English music were sung —"The Great Service"of William Byrd, "Lamentations of Jeremiah" (for five voices) by Thomas Tallis, and "Five Anthems for Four and Six Voices" by Orlando Gibbons. All of this music is stimulating, virile, and at times reflects dramaticism of a high order.

The Choirs' performance of Byrd's "Great Service" made much of the many splendid facets of this great work. At times, however, in the sustained sections the continuity of movement and lack of vocal stability did not always permit the singers to adequately realize the intent of the music.

Outstanding on the program was the ensemble's vital projection of Tallis' "Lamentations of Jeremiah." The many dramatic elements involved in this work were brought into sharp focus. The a cappella singing proved an especially excellent feature, with spontaneous phrase beginnings and finely conceived tonal coloring.

In strong contrast was the delightful "Five Anthems" of Orlando Gibbons. The discriminative poetic elegance and sensitiveness of the various scores presented musical situations which, in the main, the ensemble met with considerable success. L. C.

Enough was accomplished throughout the evening . . . to remind one that there are musical riches the average concertgoer . . . hardly ever encounters. H. T., N. Y. TIMES

. . . the zeal, the piety, the utter grace and good nature of the Dessoff singers' work more than compensated for their occasional lapses from technical security. J. S. H., N. Y. HERALD TRIBUNE

John Cowell, pianist, Jan. 26, E—A virile but somewhat intellectualized performance of Bach's Partita No. 6 in E Minor was followed by Beethoven's Sonata, Opus 81a, played without much dynamic variety. The feature of the evening was the premiere of Mr. Cowell's own Sonata in D-flat. The first movement, Allegro Molto, seemed to be a Hindemith toccata thickly made of Scriabin chords. The Scherzo was a syncopated, machine-like étude, with more pounding than native drive. The following "Valse Lente versus the Slow Blues" contained complex effects and repeated notes without achieving much emotional impact; and the closing Toccata-Presto treated the piano like a xylophone. The most sensitive playing of the evening came in the "Forlane" movement of Ravel's "Tombeau de Couperin." Three encores included two short percussive pieces of Cowell's own composition. The general impression is that although Mr. Cowell is well-trained, muscularly and intellectually well equipped, he is emotionally arid. K. H.

. . . a pianist of unusual abilities. . . . His chief weakness . . . is an unwillingness to let a phrase play itself.
E. D., N. Y. TIMES

Mr. Cowell's playing is arid, almost to an extreme; to the point, that is, of having little truck with sentiment, not even good sentiment.
R. B., N. Y. HERALD TRIBUNE

Donald Gramm, bass-baritone, Jan. 27, E—Endowed with an attractive stage personality, poise, and an expressive voice (though its low register needs improvement), Donald Gramm, well known from stage appearances at the City Center and numerous solo engagements with orchestra, was a splendid success in his debut recital. He opened the evening with the Aria de Caron ("Alcestis") by Lully and Claudio Monteverdi's "Io che nell 'odio Nacqui" (the latter exhibiting the necessity for improving his low register). Two concert arias by Mozart gave further proof of his technical acumen. A group of German songs by Loewe and Schubert were impressively interpreted, though the German diction was not always clear, and the interpretations—especially the "Gesaenge des Harfners" by Schubert—were by no means exhaustive.

Singing in his native tongue (English) Dvorak's Gypsy Songs, Mr. Gramm apparently felt freer and gave an excellent interpretation of this delightful cycle. Three songs by Ned Rorem ("Scenes From Another Sleep" by Julien Green) found him an expert interpreter in the contemporary idiom, as did two songs by Richard Cumming—"When in Disgrace with Fortune and Men's eyes" (Shakespeare) and "Stopping by Woods on a Snowy Evening" (Robert Frost)—which are eminently singable and melodically attractive. Both composers were present to take several bows. The recital closed with two American Revival Songs, arranged by Aaron Copland. The audience gave most cordial applause, which the artist graciously acknowledged by singing several encores. Harold Eisberg assisted at the piano. H. W. L.

. . . there was not one place on the program where Mr. Gramm failed to impress with his thoughtful musicianship. H. C. S., N. Y. TIMES

He showed exceptional talent both from a vocal point of view and in his unusual and communicative understanding of the mood and style of the works in his widely varied list. . . .
F. D. P., N. Y. HERALD TRIBUNE

Hortense Love, soprano, Jan. 29, A—Confident of her abilities as a fine singer and a captivating entertainer, soprano Hortense Love gave the most enjoyable song recital this reviewer has heard this season.

In the curiously Handelian song "Bid Me Discourse" by Henry Bishop, she proved she could tunefully and easily perform the most intricate vocal melismas, though for some reason, in the opening Bach works they did not come off so well.

She gracefully and sensitively performed songs by Ravel, Wolf, Strauss, Schubert, Quilter, and others, and her supreme charms came forth in the recitation of her own "Ruth and Naomi" and in a set of poems and songs of Paul Lawrence Dunbar. In the first of these, she told the Old Testament story of Ruth and Naomi by way of narration, songs, and delicately acted dialogues, with music by various composers. Nothing jarred, however; everything was touching and effective. In the second, she read poems, sang a gospel hymn and some spirituals, and closed it all with a lively set of "Spiritual Interludes" set to music by Margaret Bonds. Here Miss Love did everything from dancing like a sinner to singing like an angel, and swept her audience right into the spirit of the work. J. L. B.

. . . Miss Love revealed herself to have a pleasant voice and a flair for song interpretation. J. B., N. Y. TIMES

Whatever the matter at hand, Miss Love dedicated herself to it with unmistakable zeal, making her sentiments clear at all points.
A. H., N. Y. HERALD TRIBUNE

Mattiwilda Dobbs, soprano, Jan. 29, E—This eminently gifted, youthful coloratura soprano, assisted by Paul Berl at the piano, opened her recital with "Phoebus eilt" from Bach's Wedding Cantata, Handel's "Care Selve" from Atalanta, and "Oh, had I Jubal's Lyre" from the same composer's "Joshua." Miss Dobbs has a warm, natural coloratura which she handles with taste and technical know-how. Certain bad habits, like withholding

CATHEDRAL IN THE REDWOODS
PROCLAIMED "A GREAT STANDARD"
Piano-Vocal (with Hammond Reg.) 60c
at your Music Counter
WEB MUSIC PUBLISHING CO.

her tones behind closed lips, can easily be remedied. A group of songs by Hugo Wolf did not always project well, since Miss Dobbs did not give enough attention to the word. In Gliere's Concerto for Coloratura Soprano, a fiendishly difficult bravura piece, she was a brilliant conqueror of its excruciating difficulties.

Accompanied by the composer, she opened the second half of her program with five songs by Ned Rorem. Mr. Rorem has a special gift for vocal writing; one has the impression that some of these songs were tailor-made for Miss Dobbs. The Cradle Song and Alleluia struck this reporter as particularly happy creations. The entire group met with the warm approval of the audience. Villa-Lobos' Bachianas Brasilieras No. 5, brilliantly sung, closed the official bill. Encores ensued upon the request of an enthusiastic audience. H. W. L.

Her voice is flexible, wide in range and accurate throughout the scale, including the top tones. She has technical address and she makes it serve musical ends. H. T., N. Y. TIMES

. . . Miss Dobbs displayed a remarkable voice, bright in hue, fluent and flexible, faithful to the pitch, whose tones, including the topmost ones, have a satisfying volume. Her singing also revealed musicianship and well-controlled volume.
F. D. P., N. Y. HERALD TRIBUNE

Adolph Teichert, harpsichordist, Jan. 31, E—Assisted by a string ensemble from the Knickerbocker Chamber Players, with Alfred Mann conducting, Mr. Teichert played the Sinfonia in D Minor and Concerto in D Minor by J. S. Bach. In both works, the soloist was overpowered by the 12 strings, but had a chance to demonstrate his own capabilities in a solo group of pieces by J. S. Bach, Byrd, Rameau, Scarlatti, Cimarosa, and C. P. E. Bach. While he played the latter's Solfeggietto with whirlwind delicacy and the three Cimarosa Sonatas with charm, his technique frequently fell short of the demands of the music and his playing lacked vigor and dynamic variety. K. H.

Despite obvious taste and musicianship, Mr. Teichert did not have the technique to handle much of the music, and his articulation frequently was muddy. H. C. S., N. Y. TIMES

Mr. Teichert is a sincere, studious and not very exciting artist.
J. S. H., N. Y. HERALD TRIBUNE

Collegiate Chorale, Feb. 1, E.—An approximate 200-year span of German music was represented by the Collegiate Chorale at the first of its current two-concert series under the direction of Ralph Hunter, the program including Schütz' "Psalm VIII"; "Three Motets" of Schein; "Two Funeral Motets" by J. C. Bach; "Cantata No. 4" by J. S. Bach; "La Pastorella, Ständchen" of Schubert, and the Mozart "Vesperae Solemnes de Confessore." Vocal soloists were Helen Boatwright, soprano; Violet Serwin, contralto; Blake Stern, tenor; Rowland Snook, bass. Bruce Prince-Joseph was the organist, and the accompaniments were provided by a chamber orchestra.

Much of the music was of a sacred nature, and of Schütz's "Psalm VIII" the chorus gave a calm, reverent, and fluent reading. Bach's Cantata No. 4, "Christ lag in Todesbanden," brought to a fitting climax the first portion of the program. Here the singers gave of their best in quality, well controlled sonority, and persuasive feeling. The Mozart "Vesperae," with augmented orchestral accompaniment, was highly stimulating in its general performance, even though moments of marred tonal fluency and freedom were noticeable. Helen Boatwright's singing of the "Laudate Dominum" was marked by clarity of emission and a well-sustained vocal and artistic delivery.

The Collegiate Chorale is one of New York's finest singing ensembles, both from the standpoint of evenly distributed vocal balance and artistic approach to the works performed. This concert, in general, proved no exception to its established reputation, although the over-all vital spontaneity of other seasons failed at times on this occasion. L. C.

The contrapuntal lines among the choir and between the orchestra and chorus were always well balanced and clear, and the singing had fervor as well as skill and fine tone quality.
R. P. N. Y. TIMES

The group's tonal color was consistently gray, and, though its sonority balance was delectably proper, its singing possessed little in the way of expressivity or thrust.
J. S. H., N. Y. HERALD TRIBUNE

Stanley Hummel, pianist, Feb. 2, E—An immaculate technique, scrupulous musicianship, and a flair for the rhythmically propulsive were the qualities demonstrated by Stanley Hummel in his latest New York appearance. His program was formidable: Bach's C Minor Partita, Schumann's seldom-played G Minor Sonata, Schubert's Impromptu (Op. 142, No. 3), and Chopin's F-sharp Major Nocturne and B Minor Scherzo made up its first half. After intermission the pianist offered Alban Berg's Sonata (Op. 1), two Rachmaninoff Preludes, and Liszt's "Mephisto" Waltz.

Mr. Hummel's performance of the Chopin Scherzo was typical of his abilities throughout. One seldom hears its fast sections played so stunningly, with such economy of pedal, and with the kind of controlled drive that can be hair-raising. But in the work's more introspective passages, Mr. Hummel appeared to be walking on eggs, interpretatively. Tenderness, compassion, wistfullness, even pathos, are not in this pianist's scope: his tone never varies from cold crystal. For these reasons his performances of the Bach and Liszt works were the most successful. The balance of Mr. Hummel's program failed to satisfy, even while one was grateful for his lucid physical delineation of scores often muddled by less capable hands. S. R.

His playing followed the pattern he has set in previous years. It was logical, in good technical order, and not especially communicative.
H. C. S., N. Y. TIMES

There is a high degree of consciousness in Mr. Hummel's performances. . . . It is difficult to understand, therefore, why they so seldom reach beneath the surface of the notes for a lyricism which would give them purpose and stronger meaning.
L. T., N. Y. HERALD TRIBUNE

I Musici, Feb. 3, E—These twelve virtuoso musicians, who play together in absolute accord, worked their first magic with the opening Corelli Concerto Grosso (Op. 6, No. 8); there were superb intonation, precision, and an ever-flowing warmth, all in just service to this music which has the quality of sunlit frost.

As soloist in the Vivaldi E-flat Major Concerto for Violins, Strings, and Cembalo, Walter Gallozi kept the tone sensuous and the rhythm virile, and gave the music so much force and eloquence, one forgot to marvel at the wondrous technique required for such music-making. Pianist Maria Teresa Garatti was equally breathtaking in the Giordani Concerto in C Major for Piano and Strings, a Mozartian work whose every mood the soloist caught: the circus gaiety, the tenderness, the strength. Felix Ayo and Annamaria Cotogni proved their skill in concertos by Torelli and Vivaldi, particularly in the lovely, pulsating dialogues between the two violins. Especially wonderful was the Largo movement of Vivaldi's "L'Estro Armonico," with its excruciating, plaintive dissonances. A delicious, jocose Sonata by Galuppi closed the program, with all twelve musicians playing flawlessly as one. K. H.

Knickerbocker Players, Feb. 5, A—This group of enthusiastic musicians offered a bill of interest to music lovers, blending contemporary music with music of the past. The concert opened with the Minuet and Rondo for three violins by Mozart, an enticing occasional composition of the master played with refinement. It was

MURLYN
PROFICIENCY RECORDS
for students, teachers and singers!
These High Fidelity recordings enable you to have the services of a first-rate accompanist at home and at any time. Write for folder or hear these recordings at your music store. Only $5.95 each.
MURLYN RECORDING CO., INC.
55 Broadway, N Y 6, N Y Tel WH 3-1320

followed by Burrill Phillips' Sonata for violin and piano, a well-wrought piece of chamber music in the contemporary idiom, and Boris Koutzen's Concerto for five solo instruments and string orchestra (flute, clarinet, bassoon, horn, and cello), a romantic, somber, impressionistic piece in the vein of Schoenberg's "Transfigured Night." This performance was conducted by Frederic Kurtzweil with circumspection. After intermission, Phyllis Curtin sang Villa-Lobos' Bachianas Brasilieras No. 5. The piece, accompanied by eight celli, again cast its spell, especially in the delicate interpretation of Miss Curtin, who was assisted by the cello ensemble with sensitive support. Schubert's Symphony No. 5 in B Major, conducted by Mr. Kurtzweil, closed the successful concert. H. W. L.

. . . the performers had the enthusiasm and skill to put across the works they had chosen.
E. D., N. Y. TIMES

The Knickerbocker Chamber Players' concert . . . was one of the most delightfully polished of their present series and one of the most interesting. L. T., N. Y. HERALD TRIBUNE

All-Mozart Program, Symphony Orchestra (members of the N. Y. City Opera Co.), **Joseph Rosenstock** conducting; soloists: **Joseph Eger,** French horn, **Mack Harrell,** baritone, **Vronsky and Babin,** duo-pianists, Feb. 5, A—Exuberance characterized the performance and the program of five varied Mozart works, opening with the joyous Symphony in B-Flat (K. 319). Joseph Eger played the Horn Concerto (K. 447) with warmth and tonal richness (although even a well-played horn cadenza is a cumbersome thing); and Mack Harrell sang the tender aria "Mentre ti lascio, o figlia" (K. 513) and the rollicking, Figaro-like "Un bacio di mano" (K. 541) with Mozartean purity.

The afternoon culminated in the splendor of Vronsky and Babin's playing of the Concerto for Two Pianos in F Major (K. 242). The Allegro was light and sparkling, and the Adagio full of exquisite, melting tenderness, unsentimentally rendered.

Except for unsureness in the orchestral attack of the strings and occasionally shaky intonation, this was a program to applaud uncritically.
K. H.

An all-Mozart program of absorbing interest. . . . Part of the program's interest lay in the formidable array of talent on hand. J. B., N. Y. TIMES

Mr. Eger is a fantastic technician . . . and he possesses, in addition, a fine ripe, open-air tone. And with a tone no less sonorous did Mr. Harrell sing his airs. . . . Vronsky and Babin played with such grace, buoyancy and unity of execution that the concerto flew by on sturdy wings.
J. S. H., N. Y. HERALD TRIBUNE

The Little Orchestra Society, Thomas Scherman conducting; assisted by the **Trinity Church Choirs,** and soloists: **Janet Southwick,** soprano, **Madelyn Vose,** mezzo-soprano, **Grant Williams,** tenor, **Salvatore Collura,** baritone, and **Herbert Feldman,** violist; Feb. 6, E—The chorus performed Bach's Cantata No. 50, "Nun ist das Heil and die Kraft," with titanic energy and, joined by violist Herbert Feldman, intoned the wordless choral effects of the sweetly somber and always sensuous "Flos Campi" (Flower of the Field), by Ralph Vaughan Williams. This was a muted, atmospheric work, colored softly with the harp, celeste, and oboe, building up an extraordinary quiet tension as it developed, with inner rhythms as elusive as a change of tide. Schubert's richly melodic Mass No. 5 in A-flat was given a magnificent performance by chorus, orchestra, and the four capable guest singers. The three trombones, the marvelous pizzicato cello figures which wove a kind of passacaglia around the voices in the Andante Con Moto of the Benedictus, were some of the incidental beauties that gave to the totality its full sonorous glory. K. H.

Both works were performed with rich sonority of tone. J. B., N. Y. TIMES

["Flos Campi"] *The performance . . . was lucid and well proportioned, and also sensitively revealed the music's color and expressive savor. . . .*[Schubert Mass] *. . . brilliance was revealed with communicative spirit by the choristers and instrumentalists, and the performance as a whole had these elements justly balanced, and a prevailing expressive discernment.*
F. D. P., N. Y. HERALD TRIBUNE

Marie Chavannes, soprano, Feb. 7, E—Perhaps Schubert's "Der Hirt auf dem Felsen" appears so rarely on song recitals because few singers dare comparison with the work's clarinet obbligato. At her Town Hall debut, Marie Chavannes had more than enough control to come out ahead, even though Eric Simon's clarinet playing was well articulated and sensitive. Paul Berl, Miss Chavannes' accompanist, performed tastefully, too, and the combined result was completely charming.

Miss Chavannes' audience was treated to top-quality singing from her opening numbers, arias from Handel's "Samson" and Mozart's "Il Re Pastore." In articulating their florid passages and treacherous leaps, Miss Chavannes never found it necessary to approach a note obliquely. She used the slide only as an expressive device, and then so sparingly that this usually omnipresent expedient became a satisfying aspect of her art.

After intermission the soprano offered songs by Sibelius, Moret, Kricka, and Celius Dougherty. Among them was the first performance of Dougherty's "The Nightingale Has a Lyre of Gold." The composer was present to accept the audience's applause. A group of folk songs rounded out the program. Miss Chavannes sang them with dignity and simplicity, and with no loss of their intrinsic flavor.

Because she allowed no weak moment to mar it, her entire recital took on the qualities that one associates with a work of art. Her program had been put together with great taste; her voice is an instrument which she used confidently and with rare accuracy of intonation, her innate musicality marked every work. And the fact that Miss Chavannes is a young woman of considerable beauty served to compliment her gracious and ingratiating art. S. R.

Miss Chavannes as a recitalist proved to be a vocally sure and disciplined, well-prepared musician.
J. B., N. Y. TIMES

This tall and handsome young woman is a most refined, intelligent singer. She knows how to create a mood, how to sustain it, and thereby give a convincing performance to a lyric.
R. B., N. Y. HERALD TRIBUNE

Paganini Quartet, Feb. 8, E—When the Paganini Quartet (Messrs. Temianka, Rosseels, violins; Froidarte, viola; Laporte, cello), was formed more than a decade ago, it caught the attention of the chamber music loving public for its finesse of tone, produced on four instruments, once belonging to Nicolo Paganini—hence the quartet's name, its musicianship, and careful artistry. Since then there have been some personnel changes, but still the high qualifications of the ensemble prevail. This was amply proven by this recital which, in addition, showed the quartet as champions of contemporary music in a bill which listed only one classic piece, Beethoven's Quartet in E Minor (Op. 59, No. 2). The other works were the world premiere of Benjamin Lees' Quartet No. 2 and Hindemith's Quartet No. 3 (Op. 22).

In the Beethoven work, the ensemble played with fine balance and excellent musicianship. The Quartet by Lees is a thoroughly craftsmanlike piece with fine instrumental writing. What is missed in originality is made up for by its grateful writing for the instruments. It is a conservative work, tonal in idiom, with a slight resemblance to Prokofieff in its rhythmic design. The performance was admirable, and was received with warm applause. Hindemith's Quartet is one of the finest pieces of contemporary chamber music writing. The Paganini Quartet played it masterfully, lucid

BE SURE TO READ . . .

Natural Singing and Expressive Conducting

by Paul W. Peterson

This timely textbook, by the Head of the Voice Department at Salem College, acquaints the reader with the fundamental principles of good singing, offers an introduction to advanced vocal techniques, and includes a section on choral conducting. Includes graded lists of anthems and solos. *156 pages* $3.50

JOHN F. BLAIR *Publisher* 404 First National Bank Bldg. Winston-Salem, N. C.

in design and forceful in the execution of its rhythmic blueprint. The artists were feted for their excellent achievements. H. W. L.

Mr. Lees' score has strong contours and it poses few problems. Its string writing sounds thoroughly idiomatic, too. What is lacking is a feeling of musical personality.
H. C. S., N. Y. TIMES

Its playing yesterday was that of an ensemble of the first order, in balance of tone, unity of performance and also of interpretation.
F. D. P., N. Y. HERALD TRIBUNE

Yi-Kwei Sze, bass-baritone, Feb. 9, E—A magnificent voice with a smooth, resonant legato line, superior technical resources plus imagination and sure musicianship made this recital one of the season's best. There was fluent and stirring singing in the rare Schubert and Wolf lieder; there was delightful precision in the baritone's etching of florid passages—for instance in the "Si tra i ceppi" from Handel's "Berenice"—and one felt emotional impact in the "Songs and Dances of Death" by Moussorgsky. While Mr. Sze gave not the slightest vocal indications of racial tinge, the Chinese songs were particularly charming. These, arranged by Alexander Tcherepnin, may have borrowed a little atmospheric color from a neighboring country's harmonies. Chinese and American songs completed a dramatic list, sung by the bass-baritone fervently but with an almost cool personal detachment—it was the audience that became excited. The accompaniments were nobly played by Paul Ulanowsky. M. C.

It is a rare singer who combines dramatic intensity with scrupulously etched detail as the bass-baritone Yi-Kwei Sze did in his recital. . . . To find the combination backed by his keen sense of style is rarer still.
E. D., N. Y. TIMES

The art of Yi-Kwei Sze, Chinese bass-baritone, is many-sided, beautifully polished, musically refined.
R. B., N. Y. HERALD TRIBUNE

Betty June Cooper, pianist, Feb. 10, E—Miss Cooper plays the piano with remarkable assurance. In the light of the evidence furnished by her Town Hall debut, this assurance is unjustified. Her equipment is inaccurate and unrefined, she produces jarringly harsh sounds over her limited dynamic range, and she is alternately naive and arbitrary in matters of interpretation.

These may seem unduly harsh words, but the fact is that Miss Cooper was ill-prepared for the difficult program which she essayed. Her performance of Beethoven's "Waldstein" Sonata was marred, physically, by inaccurate fingerwork and undisciplined pedalling. Interpretatively, it was limited by the pianist's musical intelligence, which made of every crescendo an explosion, of every sforzando that she chose to notice, a cannon-shot. In the Brahms-Paganini (Book I) Miss Cooper proved unequal to the formidable technical demands necessary to just "play the notes." And since she made no effort to infuse them with musical values, they emerged as barren as Czerny studies.

Miss Cooper's presentation of the four Chopin Ballades did nothing whatever to alleviate the impression she made earlier, and were yet another indication that this young pianist has much to learn. Perhaps too much. S. R.

There were . . . moments when the excitement degenerated into mere loudness and speed. But they grew fewer and fewer. And finally a full-fledged young artist stood before us.
E. D., N. Y. TIMES

. . . a spirited young lady of considerable talent . . . showed off a number of the instincts, skills, and intellectual insights essential to a fine pianist and musician.
A. H., N. Y. HERALD TRIBUNE

Irwin Dribben
GLADYS SWARTHOUT (*left*) and MAGGI MCNELLIS, *committee members for the Eddy Duchin Commemorative Concert on Feb. 12 in Town Hall.*

St. Olaf Choir, Feb. 11, E—The St. Olaf Choir, one of the most justifiably famous singing groups in the concert field today, again delighted a large, enthusiastic audience with notable nuanced control of dynamics and fluent tonal blend. A cappella singing of this high order, developed without deviation of pitch in the most complex, exacting works of classic and modern schools, is a rare experience. After hearing the liturgical music, one feels no need of the eloquence of a Billy Graham, so devout and, in the great scores, so magnificent is the presentation of the spiritual aspiration on a more-than-human level. The diversified program included baroque and pure song from the early writers such as Palestrina, Bach, Byrd, and others. A bow to the contemporary introduced Jean Berger's "Thy Kingdom Come," a splendid setting of familiar text that received a resounding ovation. Unusual weaving of voice lines marked the interesting Psalm 134 as set by Norman Lockwood. Also in singable vein was a well-phrased number of the choir's founder, F. Melius Christiansen, plus other works by contemporary composers expert in choral song. Under the direction of Olaf C. Christiansen, the son and successor of the choir's founder and long-time director, the choir's diction, musicianly readings, and interpretative beauties were distinctive qualities. M. C.

Their singing has the virtues of being expressive and in tune. It is well-balanced choral tone . . . clear enunciation . . . was another agreeable feature.
J. B., N. Y. TIMES

Berger's "Thy Kingdom Come" . . . received what amounted to the ovation of the evening. Lockwood's setting of Psalm 134 . . . was handsomely done. R. B., N. Y. HERALD TRIBUNE

CARNEGIE RECITAL HALL

International Music Lovers Guild, Jan. 28, E—An enjoyable concert sponsored by the International Music Lovers Guild (Ernst Fischer, director) was presented by four young artists. The program offered a wide scope of vocal and instrumental music. The accompanists were Marienka Michna and Renan de Camp.

Vivian Martin, soprano, was heard in two groups of songs and arias by Duparc, Liszt, Giannini, Mozart, Verdi, and others, in which she revealed a well-controlled, routined lyric voice of ingratiating quality. Her interpretative artistry, aided by excellent diction, gave distinction to her performance. In Alfred Cavalieri's commendable playing of the Vivaldi Sonata in A Major, he exhibited a wealth of violin technique combined with fluency and expressiveness.

Harriett Ormont, a young and personable coloratura, sang songs and arias, among others, by Handel, Liszt, Veracini, Mozart, and Ernst Fischer. Miss Ormont possesses an exceedingly clear voice of long range, which she uses with considerable skill and an innate sense of artistry. Future experience undoubtedly will enhance the singer's current promising potentialities. Niki Simon, a youthful pianist, played Beethoven's "Waldstein" Sonata and Liszt's "Mephisto' Waltz. Her grasp of the technical problems in the Beethoven work and her command of a flexible keypoard technique, coupled with a high degree of imagination, all made for a valuable contribution to the evening's entertainment. L. C.

John Fleming, baritone, Jan. 29, E—This young American baritone gave a daring program of song and dramatic readings. Having a very attractive voice, well controlled, a keen intelligence and great interpretative gifts, he succeeded in making the evening a most enjoyable experience.

One of the outstanding features of his singing is his enunciation, which is clear and projects the word-meaning in conjunction with the music most impressively. Songs by Purcell, Hatton, Robert Jones, Thomas Ford, Griffes, Thomson, and Gretry, and a group of spirituals were interpreted with as much insight as were his spoken selections—Shakespeare, a Psalm, the prologue to Shaw's "Caesar

and Cleopatra," and two scenes from Rostand's "Cyrano de Bergerac." At the piano was Charles Wadsworth.

H. W. L.

Mr. Fleming has a fine resonant voice of ample range and power, which he uses with great skill

J. B., N. Y. TIMES

Mr. Fleming is gifted with an extraordinarily attractive voice, not infallibly secure . . . but compelling in its natural quality. There is a great deal of solid culture and intelligence behind his performance. . . .

L. T., N. Y. HERALD TRIBUNE

Frank Cooke, tenor, Feb. 2, E—Frank Cooke, tenor, presented in recital an entertaining program of songs and arias, including an opening group of Purcell and Handel, three Lieder of Robert Franz, an aria each from "Le Roi d'Ys" of Lalo and Puccini's "La Fanciulla del West," five Irish folk songs, and a concluding group of lighter works by Lehar, Murray, Robinson, and Kaper-Jurmann.

Mr. Cooke is the possessor of a light lyric tenor voice, pleasant in quality and of generally adequate range, although the extreme lower portion is at times marred by a devitalized tonal emission. While the singer was at his best in the Irish folk song group, the Handel "Come, My Beloved" was well sung in traditional fashion. The group of Franz Lieder reflected a generally smooth vocal approach but interpretatively lacked an apparent understanding of the deep emotional intent of text and music. The required tonal fluency and freedom of the lilting style demanded by the music of Lalo's "Aubade" were missing, while the Puccini aria appeared to present vocal and dramatic difficulties for the singer.

Continued serious study and experience in performance should prove factors in a further development of this young tenor's current singing and artistic potentialities. Virginia Gerhard was the accompanist. L. C.

. . . an appealing lyric tenor voice, which at its best seems to be pure gold. If his musicianship came anywhere near his vocal capacity his prospects would be dazzling indeed.

E. D., N. Y. TIMES

Beyond the remarkable voice itself, there was little to hold the listener's attention, for the young man has not learned to do much in the way of interpreting standard concert literature.

A. H., N. Y. HERALD TRIBUNE

GRACE RAINEY ROGERS AUDITORIUM

New Works for Chamber Orchestra, Jan. 25, E—Sponsored by the Music Performance Trust Fund in collaboration with the American Composers Alliance and the Ditson Fund for Columbia University, this concert, devoted exclusively to contemporary music for chamber orchestra, attracted a large audience which filled the handsome auditorium at the Metropolitan Museum to capacity. This is convincing proof that modern music is not exclusively an affair for the few.

The most distinguishing factor of the evening was the quality of performance, which benefitted from an assembly of exquisite instrumentalists banded together for the occasion. Carlos Surinach, himself a well-known composer, conducted. The bill opened with John Verrall's Prelude and Allegro for string orchestra, a rather traditional composition. After a slow introduction a rhythmically animated allegro follows, which sounds well and lively. The Swedish composer Karl Birger Blomdahl contributed the most problematic work. His Kammerkonzert for winds, piano and percussion is an extremely dissonant piece. With angular rhythms, he piles harsh harmonic designs on top of each other, achieving sometimes the effect of tone clusters of frightening acoustical impact.

The following "Etruscan" Concerto for piano and chamber orchestra by Peggy Glanville-Hicks is a most elegant, charming, and attractive piece of music. Carlo Bussotti did invaluable yeoman services for this world premiere. He played with immaculate technic and admirable musicianship. The work is pastoral in spirit. Written in conservative structural design, it employs an harmonic pallette of great refinement. The score sparkles and sings. It was justly acclaimed by the audience with great fervor. The composer took several bows with his devoted interpreters.

An experiment in sound was represented by Richard Donovan's Soundings for two winds and percussion. Sylvia Deutscher, bassoon, and Robert Nagel, trumpeter, were the soloists. The piece is somewhat too extended for its thematic content and structurally rather loosely knit, but interesting in its imaginative sound combinations. The concert came to a close with the Concerto No. 11 for trumpet solo, two horns, and string orchestra by the Danish composer Vagn Holmboe. Again Robert Nagel was soloist with Messrs. Barrows and Buffington playing the horn parts. The work is written in the pattern of a concerto grosso, vigorous and inventive. Although employing freely the contemporary idiom, it makes for excellent listening, is effective and soundly conceived.

H. W. L.

KAUFMANN AUDITORIUM

Academy Chamber Players, Jan. 19, E—A new chamber music group, founded and conducted by Dean Ryan, made its debut with a program of excellent imagination. Baroque music was paired with one of the landmarks in contemporary music, Schoenberg's "Pierrot Lunaire" (Op. 21).

Mr. Ryan is to be especially congratulated on his selection of virtually unknown old masterpieces by Vivaldi, Dammartini, Bonporti, and Marcello. The latter's Aria and Toccata is a gem. The performances of all these pieces showed the results of intense study and understanding training. The music was done without undue interpretative interference by the conductor, faithfully and with a sense of responsibility for its stylistic requirements.

"Pierrot Lunaire," with Lynn Phillips as soloist, received a less fortunate revival. Although the orchestral background was done with great delicacy, transparency, and deep understanding by the conductor, the performance suffered from an insufficient projection by the soloist. The English translation of Giraud's verses (Why did he remain nameless on the program?) does not give the flavor of the original text to which the music was written, nor did Miss Phillips succeed in interpreting their meaning with conviction. However, as the evening went on, her effort improved. H. W. L.

The N. Y. Pro Musica Antiqua, Jan. 29, E—So impressive was the talent assembled by Director Noah Greenberg for his program of resplendent Italian Baroque music that one feels unworthy to criticize or even to describe it. Tenors Russell Oberlin and Charles Bressler were the dominating virtuosos of the evening, particularly in Monteverdi's "Zefiro Torna," an astonishing chaconne. The little group (six singers and four players) seems comprised mostly of such remarkable musicians, not excluding its remarkable director, whose rapport with the aesthetics of past ages is extraordinary.

Sopranos Betty Wilson and Jean Hakes proved this early in the program in works by Salamone Rossi, and Associate Director Krainis performed a Marcello recorder Sonata in F Major of amazing sweetness and purity. We have heard violinist Sonya Monosoff play with more sympathetic musicianship than she displayed in Pierto Degli Antoni's Sonata in A Minor. The consistently outstanding performances of the N. Y. P. M. A. begs criticisms of this sort, and yet makes them difficult; that is to say, the very name and high performance quality demands comparison with European groups and yet dilutes the effectiveness of performances that would be illustrious at less distinguished concerts.

KENT EMPLOYMENT AGENCY, INC.

exclusively for office and executive personnel in the music industry.

Inquiries invited

JU 2-2660

165 West 46 St., N. Y.

The N. Y. P. M. A. meets triumphantly, however, the test of concerted music-making. The singers alone presented a powerful reading of Monteverdi's "Lagrime," full of beautifully restrained power. All the singers and players collaborated on two Gabrieli Motets. Works by Frescobaldi and Scarlatti completed the unusually fine concert. Particular praise should be given harpsichordist Paul Maynard, both as a sensitive accompanist and a polished soloist. J. L. B.

Music in Our Time: 1900-1956, Feb. 5, A—Violinist Max Pollikoff demonstrated conclusively, if not purposefully, that it is far better to *do* something about modern music than to *talk* about it. For while his introductory remarks failed to convince his audience, his performance of Hindemith's Sonata for Solo Violin spoke volumes. Mr. Pollikoff has long been a champion of contemporary composers, and this fine concert of a series he is undertaking showed that he has given much time and thought to its preparation. Each concert will feature an appearance by a composer, and listeners will have a chance to meet composers and performers for informal discussion in the lounge following each program.

For this first concert Norman Dello Joio was on hand to collaborate with Mr. Pollikoff in a performance of his Variations and Capriccio for Violin and Piano. Earlier in the program, Eugene List had presented Mr. Dello Joio's Third Piano Sonata, and Julius Baker and Juliette Arnold had collaborated in a sparkling performance of Prokofiev's Sonata for Flute and Piano. All the performances were first-rate, the audience was properly enthusiastic. The venture promises to have a continuing success as one of the season's brightest and best-directed efforts toward drawing the attention of the music-minded public to the worthy accomplishments of contemporary masters. S. R.

N. Y. Chamber Ensemble and **Eugene List,** pianist, Feb. 11, E—Featured was the world premiere of Henri Barraud's Concertino for Piano and Winds, dedicated to Eugene List. The opening movement, "Vif et décidé," and closing movement, "Avec entrain," were both highly percussive, brilliant, and difficult (although List played the piano part with easy gusto). Barraud sounded as if he were trying hard to be contemporary rather than writing from some inner conviction or sense of rightness. But the lovely middle movement, "Lent et triste," as melancholy and plaintive as a graveyard Circe, was convincing, natural, and flowing.

Pierre Capdevielle's Sonata da Camera for Violin and Cello was given its first American performance. Essentially lyric, this was a long, romantically contrapuntal two-part invention in three movements, giving at times the effect of a diatonic Chausson. The frenzied virtuosity of the closing "Allegrissimo" movement was skillfully played by Leon Temerson, violinist, and Heinrich Joachim, cellist.

Elliott Carter's spastic Quintet for Woodwinds was probably more fun to play than listen to; it's as busy as a typist filing her nails, and accomplishes as little.

A leisurely performance of Haydn's Divertimento for Woodwind Quintet (from which Brahms borrowed the "Andante quasi allegretto" for his famous Variations) opened the program, which closed with a well-executed reading of Schubert's "Trout" Quintet, with a brilliant, crisp rendering of the piano part by Eugene List. K. H.

CARLETON SPRAGUE SMITH (*second from left*) *accepts the Record Hunter Award for Arturo Toscanini from* GEORGE SEAMAN, *owner of the chain of record stores, at a cocktail party on the eve before the opening of the Record Hunter's new Fifth Avenue store. The other distinguished guests are author* MARCIA DAVENPORT (*left*) *and soprano* BIDU SAYAO.

JUILLIARD SCHOOL OF MUSIC

Festival of American Music, Feb. 10, E—The Juilliard School of Music is celebrating the 50th anniversary of its founding by a series of concerts devoted entirely to contemporary music commissioned for the occasion. This strong gesture symbolizes the school's forward look.

The first concert, devoted to three world premieres of orchestral works, was excellently conducted by Jean Morel. The Juilliard Orchestra, though made up entirely of students, played like a veteran ensemble with intoxicating enthusiasm.

After the opening Preamble for Orchestra by Bernard Wagenaar, a decorous and stately piece with sweep and fine tonal appeal, Roger Sessions' Concerto for piano and orchestra was played to perfection with Beveridge Webster as soloist. The work demonstrates the composer's always fresh and novel intellectual approach to music. Its harmonic texture is atonal, though not the 12-tone idiom; its structural design—it is a one-movement composition—is more a phantasy than the usual concerto form. It is harsh and aggressive in sound and more appealing to the mind than to the emotions. But it is written by a master craftsman, a composer who uncompromisingly follows his own principles.

Peter Mennin's Concerto for violoncello, and orchestra is just the opposite of Mr. Session's piece. It is music with a wide melodic sweep, plenty of opportunity for the soloist to show his emotions, and altogether a traditional concerto. Three movements of telling musical impact keep the listener interested. It is not a pathfinding work, but certainly the scarce cello literature has been enriched by it. Leonard Rose lent his beautiful tone and consummate technical dexterity to the very successful performance. Enthusiastic applause greeted all participants. H. W. L.

OTHER CONCERTS

(CRH—Carnegie Recital Hall; TH—Town Hall; E—Evening)

I Musici, Italian chamber ensemble, Jan. 21 (TH), E.
Malie Magi-Schwarz, soprano, Jan. 22 (CRH), E.
Kenneth Abell, pianist, Jan. 24 (TH), E.
Martha Pollock, pianist, Feb. 5 (CRH), E.
Owen Berger, pianist, Feb. 5 (TH), E.
Eddy Duchin Commemorative Concert, Feb. 12 (TH), E.

NEW YORK NOTES .....

The Board of Directors of the **N. Y. Philharmonic - Symphony Society** have announced the following elections: **Floyd G. Blair,** Chairman of the Board; **Arthur A. Houghton, Jr.,** Vice Chairman of the Board; **David M. Keiser,** President; and **Gerald F. Beal,** Treasurer. . . . The N. Y. premiere of the one-act opera **"The School for Wives"** by the contemporary Swiss composer **Rolf Liebermann,** and the first performance by the **N. Y. City Opera Company** of Verdi's **"Il Trovatore"** will be highlights of the Company's 1956 spring season, which opens on Mar. 28. The Liebermann opera will be paired with Mozart's **"The Impresario"** (Apr. 11 and 15), the latter being added to the repertoire for the first time as a contribution to the Mozart bicentennial year. Both operas will be given in English. . . . **Erich Leinsdorf,** newly appointed director of the N. Y. City Opera Company, has announced two additions to his staff. **Leo Kerz** will be the over-all Art Director of the Company, "the top authority" (to quote Mr. Leinsdorf) in all visual matters. Mr. Kerz is well-known for his designs for the San Francisco Opera Company's production of "Troilus and Cressida." Conductor **Jean Morel** will return to the company after an absence of several seasons to "supervise all musical matters," including selection of musicians, soloists, new works, etc. . . . **Tyrone Guthrie** will direct the new production of "La Traviata" at the Metropolitan Opera next season. This is his second assignment at the Met; his first was a production of "Carmen" in the 1951-52 season. . . . **Mattiwilda Dobbs,** Negro coloratura, and **Antonietta Stella,** Italian dramatic soprano, will join the Metropolitan Opera Company next fall. Miss Dobbs will be the third member of her race to sing principal roles on the Met stage.

THE NATIONAL SCENE

BOSTON

■ A fine point of ethics and correct procedure was raised at the 14th concert of the Boston Symphony's Friday-Saturday series when the program, in between works by Mozart and Brahms, carried the following: "Copland . . . Symphonic Ode. Revised for the 75th Anniversary of the Boston Symphony Orchestra; First Performance."

There is nothing wrong, of course, in revising one's works. Stravinsky does this all the time, although one could wish that he and others would leave well enough alone and concentrate their energy on new works instead of rehashing old. A work at a particular period in a composer's life is an indication of his technique and experience at the time he composed it.

What is definitely wrong in the case of Copland's Ode is the fact that this was the work he submitted on commission for the orchestra's 50th anniversary 25 years ago. Very little new material has been added, and the composer states that "the over-all shape and character of the Ode has remained unaltered." The tonality scheme has been somewhat changed, bar lines moved for easier study, and the orchestration has been made fuller in a few parts.

We have every right to question such a procedure. As far as some hearers were concerned, including the writer, this is not far short of a musical swindle. Such shabby treatment for the orchestra that has been such a factor in Mr. Copland's career becomes almost incomprehensible. To receive one commission and then to dish up the same work for another commission with the thin excuse that this is, after all, a first performance of a somewhat revised version, is totally inexcusable.

If Mr. Copland did not have time to write a new work, he should not have accepted the commission in the first place, or, having accepted it and unable to complete it, he should simply have explained the circumstances and either cancelled or deferred the obligation.

To add salt to the wounds, the work itself is far from ranking among the composer's best output. It is overblown, ostentatious, and even somewhat vulgar in style—in a word, typical of the worst brashness and display we associate with the late 'twenties.

This is not to say that we do not have high regard for most of Mr. Copland's other works. But he has gone far since the time he "showed promise" as one of our better young composers from whom much might be expected. The Boston Symphony audience had every right to expect a sampling of today's Copland. If we want yesterday's we can get it from repeated works and we certainly do not want it from a supposedly new commission.

One may hope that Mr. Copland accepted no money for this assignment. If he did, he should return every penny. This may salve his own conscience although it will take quite a while to unruffle the feelings of those Bostonians who reacted as did this writer.

Perhaps it is beside the point to mention here that Mr. Munch and his players did a fine job with the still-difficult score. Regarding Mr. Munch, one wonders just how he felt about all this. There must have been compelling reasons to have prompted Mr. Munch to program a reworked piece as a premiere in honor of a significant occasion. Either that, or Mr. Munch is a remarkably sweet-tempered man.

The reader can be assured that these sentiments were shared by not a few present at the concert. JULES WOLFFERS

CLEVELAND

■ No slackening of vigor, erudition, or enthusiasm was discernible in the program Sir Thomas Beecham conducted at Severance Hall at the Jan. 19-21 concerts. In his widely varied list of works he proved to be in full possession of his vast musical powers. It was Sir Thomas' first appearance here since 1944 and he fully measured up to expectations. The orchestra played with obvious relish and freedom through the program consisting of a "first" performance of Berlioz' dashingly dramatic Corsair Overture, a finely etched "Prague" Symphony (Mozart), Sibelius' long drawn-out "Tapiola" tone poem, Delius' "Brigg Fair" (which Sir Thomas labeled "a rather poor composition although audiences like it"), and a gratifying realization of the drama in Wagner's *Flying Dutchman* overture. Between numbers the conductor, seated on the podium, chatted amiably with his musicians and gratefully the men gave him the utmost of their virtuosic achievements. Result: a wonderful evening of music. Ovations for the conductor he graciously transferred to the orchestra, mentioning in several little speeches "that the orchestra is really doing all the work!"

Following the Septuagenarian Sir Thomas as guest conductor of the orchestra was the young Thomas (Schippers), who created quite a stir with his extraordinary talents. Indeed, for a 25-year-old to essay a program of such proportions was quite a feat, even in this age of prodigious musicians. Bizet's only C Major Symphony opened his program, but Mr. Schippers' full endowments were realized with the formidable demands made by the rest of the program. He offered Strauss' "Death and Transfiguration," a first performance here of Hindemith's "Sinfonia Serena," and Wagner's *Meistersinger* Prelude. The intricacies of Hindemith's score were easily solved by the young conductor; also, he was fully aware of the Strauss and Wagner scores, to which he

DR. RUDOLPH GANZ, *president emeritus of Chicago Musical College of Roosevelt University, and* VIOLET KMETY, *program director of Chicago's FM station, WEFM, examine rare Mozart manuscripts in connection with WEFM's month-long music festival honoring Mozart's bicentennial, a feature of the station's 16th anniversary.*

Henry Rapiscarda

JAMES DE LA FUENTE *(left) and* HERBERT STESSIN, *violin and piano duo, are shown with* KENNETH ALLEN, *who recently signed the artists to the roster of Kenneth Allen Associates, Inc.*

brought a high measure of interpretative powers. His debut here was a decided success. Lurks there a danger in a young talent scaling the heights too suddenly? We hope not!

ROSE WIDDER

CHICAGO

■ The Chicago Symphony Orchestra has been led during the past month by three of the world's celebrated conductors — its own Fritz Reiner, Bruno Walter, and Karl Boehm, each of whom paid tribute to the 200th anniversary of Mozart's birth. Before leaving for his mid-season vacation, Dr. Reiner presented the Mozart Mass in C Minor (K. 427) with soloists Hilde Gueden, Jennie Tourel, Leopold Simoneau ,and Donald Gramm, and the Margaret Hillis Concert Choir. The performance was impressive if not altogether ideal. That some of the mystic charm and devotional spirit were missing was due to Reiner's conception of the work as massive, and his conducting with perhaps more brilliance and less economy of motion than was expected.

Lovely Mme. Gueden rode over most difficulties with adroitness but was handicapped by language enunciation, and music to which her voice is not best suited, though she exhibited the artistry for which she is renowned.

Mme. Tourel's mezzo, less rich than formerly, but still lovely, surmounted technical obstacles, and served to interpret with excelling artistry, the solos and duets entrusted to her. And if Simoneau shouted out a few high tones, he sang beautifully the passages demanding the lyricism in which he excells. Donald Gramm gave an authoritative delivery of the music given to the bass, and the Choir reflected the knowledge and the wisdom of their leader in the beautifully projected choral portions of the Mass.

In paying homage to Mozart in this year of special celebration, Bruno Walter devoted himself mainly to performances of the master's works, which (with the exception of Beethoven's "Eroica") comprised the programs for his first three concerts. The *Magic Flute* Overture, the A Major Symphony (K. 201), the Symphonie Concertante for Violin and Viola, and the "Jupiter" Symphony. For his final concerts (Feb. 2 and 3), Mr. Walter chose some of the finest scores of those great kindred Romanticists, Schumann and Brahms—Schumann's Overture to *Manfred* and his Fourth Symphony (D Minor), and Brahms' Variations on a Theme by Haydn and his Third Symphony.

From the outset, let us say that Karl Boehm, noted conductor from Vienna, made an impressive American debut here with the Chicago Symphony Orchestra, at the midweek concerts of Feb. 9 and 10.

The program in which he had chosen to be judged, held Mozart's Symphony in C Major (K. 338), Strauss' tone poem "Don Juan," and the Brahms First. The opening Mozart, which included the Menuetto (K. 409), was presented in all of its various aspects of chastity, charm, and tonal nuance. Following this admirable performance, this colorist from old Vienna went on to make Strauss' "Don Juan" another reason for enthusiasm, so colorful and imaginative was his reading, but it was with the Brahms that Boehm had opportunity to display the full gamut of his art.

For his final concerts (Feb. 16 and 17) as guest leader of the Chicago Symphony Orchestra, Dr. Boehm programmed Weber's Overture to *Der Freischütz*, fresh and brilliant under his vital baton, Mohaupt's "Town Piper Music" (heard earlier in the week and substituted for the Schubert Fifth), and, as grand finale, the mighty Bruckner Seventh.

Paul Hansen

KARL BOEHM (*left*), *Director of the Vienna State Opera, and* GEORGE KUYPER, *Manager of the Chicago Symphony Orchestra, discuss Boehm's reengagement for the 1956-57 season as guest conductor, following his U.S. debut with the Chicago Symphony in seven concerts (see Chicago Report). Highlighting Boehm's Directorship of the Vienna State Opera was the reopening of the Vienna State Opera House on Nov. 5, 1955.*

■ Dame Myra Hess's only recital here this season brought an army of devotees to Orchestra Hall on Feb. 13 to hear her recreate music of Bach, Beethoven and Brahms. Dame Myra establishes a rapport with her audience which few artists ever experience. The piano spoke nobly, with spaciousness, majesty, and arresting tonal beauty in Bach's Adagio in G Major and the D Major Toccata (Fantasia and Fugue), the Beethoven Sonata in D Minor (Op. 3, No. 2), and the wondrous Brahms F Minor Sonata.

■ Mary Frances Crowley, winsome and enterprising soprano, offered her Orchestra Hall audience (Jan. 29) a well built recital program which could serve as model for visiting sopranos of far greater repute.

KATJA ANDY
PIANIST
De Paul University School of Music
64 E. Lake St., Chicago FI. 6-4000

THADDEUS **KOZUCH**
PIANIST — TEACHER
De Paul University - Northwestern University
Chicago, Ill. Tel. SP. 7-6534

HARRIET CASE
THE ART OF SINGING
Cosmopolitan School Kimball Bldg., Chicago

ANDREW FOLDI
BASSO — Lyric Theatre of Chicago
Director Opera Workshop, De Paul University
64 E. Lake St., Chicago FI. 6-4000 HE. 4-3428

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory a Specialty
Mgt.: Howard R. Will
332 S. Michigan Blvd. Chicago, Ill.

ROSA RAISA-RIMINI
Res. 3180 Lake Shore Drive, Chicago
Tel. LAkeview 5-7164

OLIVE WALL
PIANIST - THEORIST - CONCERT COACH
American Conservatory Chicago, Ill.

BLYTHE OWEN
COMPOSER — PIANIST
Chicago Musical College of Roosevelt University
430 S. Michigan Ave., Chicago, Ill. SU. 7-1510

HELEN KETTNER
CONCERT PIANIST
825 Orchestra Bldg., Chicago, Ill.

Alice **BARAN**
CONCERT PIANIST
825 Orchestra Building Chicago 4, Illinois

HARVEY **RINGEL**
Baritone Conductor
Teacher of Singing
Chicago Musical College, 430 S. Michigan Ave.

Clarence E. Cramer
Kimball Bldg Chicago

Longines Symphonette ®
Mishel Piastro & 27 musicians

Clarence Cramer's Opera Festival
"Gala Night at the Opera" (Complete)
Aida, Faust, with your chorus, orch.

"Music for Tonight," Albert Tipton
14 St. Louis Symphony artists

Serenaders Male Quartet

"Carmen & Don Jose"
Ralph Nielsen, Audrey Paul, Marlins Trio

"In Operetta Time"
Elizabeth Humphrey, Bernard Izzo

Bill & Pat Medley
2 concert grand Baldwins

This talented, young Negro soprano is imbued with a natural voice of great beauty and richness throughout its scale, but unfortunately it is poorly used by its proud possessor, who needs understanding of the proper placement and handling of her splendid vocal instrument. Furthermore, Miss Crowley's diction of foreign languages is faulty, and her interpretations lack the stamp of authority. But if we point up this artist's needs at this stage of her development, it is due to the fact that her talent is so promising as to warrant our sincere interest in her future career.

■ Marshall Scott, Negro basso cantante, made a successful recital appearance in Fullerton Hall, Feb. 3, in a program of Handel, Schumann, Brahms, and Strauss, and discriminating groups in English by Barber, Gurney, Florence Price, Celius Dougherty, Work, Roland Hayes, and James Miller. The talented and cultivated singer disclosed a beautiful, even voice, projected with ease, and sang with authority, understanding, and warmth.

Assisting the artist was Clara Lefrevre-Koenig, soprano, who sang with a certain flair and with admirable German and French diction Mozart's "L'amero" (*Il re Pastore*) and songs of Bachelet and Foudrain, but vocally, she is not yet sufficiently prepared for professional recital appearances.

■ In commemoration of the 200th anniversary of the birth of Mozart, the Chicago public library presented a special program in the assembly hall of the Central library on Jan. 21 at the noon hour.

Dr. Leo Podolsky, artist faculty member and Vice-president of the Sherwood music school, showed a collection of slides made in Salzburg and the surrounding country, and lectured on the life and times of the great musician, whose birthday anniversary is being observed in all parts of the world.

DOSHA DOWDY and RENÉ DEVRIES

CINCINNATI

■ Conductor Thor Johnson gave his hearers at the 13th pair of subscription concerts of the Cincinnati Symphony Orchestra (Jan. 20-21) an interesting object lesson in comparative composition by programming all three "Leonore" overtures by Beethoven. The only apparent result of this plethora of Leonores, beyond the dramatic and painstaking presentation, was indisputable proof that history has been correct in preferring the third and last born of the triplets.

Vronsky and Babin provided the focal point of the program's second part. In duo-pianistic artistry of uncommon unity and like-minded versatility, the distinguished team enjoyed, as did the audience, the Bach Concerto No. 2 in C Major for Two Pianos, the Britten Scottish Ballad, and Arthur Benjamin's "North American Square Dance."

Besides a free transcription by Gordon Jacob of the Handel overture to *Theodora*, which received its U. S. premiere at the Cincinnati Symphony concerts of Jan. 27-28, the program divided honors between the first local performance of the Stravinsky Symphony in three movements and the Brahm's Violin Concerto, each a masterwork in its own right, though widely contrasted. Dr. Johnson savored the turbulence of the Stravinsky opus to the full, while Heifetz gave another example of his inimitable violin wizardry in the Brahms, before a capacity audience.

It seems strange to speak of Pierre Monteux making a debut. Just as strange is it that, for all his international fame, this distinguished musician has remained personally unknown to Cincinnati. Thus, the Cincinnati Symphony concerts of Feb. 10-11 shone with a special glamor through the presence of the venerable master as guest conductor. The program was well chosen to underline the particular likes and strong points of M. Monteux's manner. Unfortunately, the Respighi transcription of the Bach Passacaglia and Fugue in C Minor suffered through faulty coordination between the organ background and the orchestra, as well as on the stage itself, despite M. Monteux's soaring lines. What pleased this listener most was the relaxed spontaneity of the guest conductor's approach, the freedom he allotted the musicians and the music to speak for themselves. As a consequence, orchestral sonorities became richer and more balanced than usual, although at the expense of accuracy and finesse. Of the Debussy "La Mer," which was stunningly presented, Beethoven's "Pastoral" Symphony, and Strauss's "Til Eulenspiegel," it was apparent that the mood of impressionism lay closest to M. Monteux's heart.

■ Inclement weather — the adjective is a singularly inadequate — failed to cut down drastically the attendance on Feb. 1 at the second program designed to acquaint Cincinnatians with new music, thus showing that this effort, too, is meeting with success. Works by Ibert, Scott Huston (dean of the College-Conservatory of Music), Felix Labunski (of the same faculty, whose "Images of Youth" will have its premiere at the coming Cincinnati May Music Festival), and Vladimir Dubinsky were featured.

LOUIS JOHN JOHNEN

LOS ANGELES

■ Concerts led by Eduard van Beinum, William Steinberg, and Alfred Wallenstein have found the Los Angeles Philharmonic Orchestra playing with a consistently high degree of excellence. And the orchestra has been in the musical news, too, with the announcement that it will tour the Far East late this spring under the auspices of the State Department, and that beginning next season, its new music director-conductor will be Eduard van Beinum.

The announcement of van Beinum's appointment came the day after the second of the two concert pairs he led this winter. (He had conducted four well-received programs at Hollywood Bowl last summer.) The first of these

EASTMAN SCHOOL of MUSIC

of THE UNIVERSITY OF ROCHESTER

HOWARD HANSON, *Director*

ALLEN I. McHOSE, *Director of the Summer Session*

TRAINING YOUNG MUSICIANS FOR PROFESSIONAL CAREERS

Concert Stage — Opera

Public School Music

College and University Teaching

Composition — Music Theory

Musicology — Conducting

Radio — Administration — Arranging

BACHELOR of MUSIC — MASTER of MUSIC — MASTER of ARTS

DOCTOR of MUSICAL ARTS — DOCTOR of PHILOSOPHY

Dormitories for Men and Women

Attractive Social and Recreational Programs

Scholarship Assistance

APPLICATIONS NOW BEING ACCEPTED FOR 1956

For information write: EDWARD H. EASLEY, *Director of Admissions*

EASTMAN SCHOOL OF MUSIC, Rochester 4, New York

MARGARET
RICHARDS
CONTRALTO
CONCERT—ORATORIO
RADIO
SEASON 1955-56
5836 Olympiad Drive
Los Angeles 43, Cal.
Tel: AX. 2-9388

ARDELLA SCHAUB
Creative Approach to Piano Study
Chairman of the Preparatory Dept. of
Los Angeles Conservatory
6227 W. 5th St., Los Angeles 48, Calif. WEbster 5-4823

SUCHIH **WENNERMARK**
CONCERT VIOLINIST — ARTIST-TEACHER
4505 Bon Ave., No. Hollywood, Cal. STanley 2-7794

LA VERNE DAYTON
ACCOMPANIST — COACH
1304 So. Sanford Dr., Los Angeles 35, Cal. RE. 6-0676

NADINA DE SANCTIS
Voice Teacher of
GEORGIA LASTER — EVELYN TANNER
1110 Hacienda Pl., Hollywood 46, Cal. OLdfield 4-2213

Raymond **McFEETERS**
PIANIST—ACCOMPANIST—VOCAL COACH
7169 Sunset Blvd., Hollywood 46, Calif.
Tel. HOllywood 7-0205

LUCIA LIVERETTE
DIRECTOR OF LIVERETTE OPERA ACADEMY
Renowned Exponent of Italian Bel Canto
1888 W. Pico Blvd., Los Angeles 6, Cal. DUnkirk 3-4819

ANN THOMPSON McDOWELL
Concert Pianist
Accompanist
693 N. Mariposa Ave. Tel.: NOrmandy 1-7170
Los Angeles 4, Calif.

FLORENCE RUSSELL
VOICE BUILDER — MUSICAL COACH
30 years successful teaching
484 No. Larchmont Blvd. Los Angeles 4, Calif.
Telephone: HOllywood 9-8884 N.A.T.S.

The Mario Chamlees
Teachers of Singing—N.A.T.S.
8118 Hollywood Blvd., Los Angeles 46, Cal.

MAE G. HOENIG
Manager of National Artist & Lecture Service
Suite 200, 8909 W. Olympic Blvd. CRestview 5-7773
Beverly Hills, California CRestview 6-8019

Mr. BYRL NEFF
Pianist — Accompanist — Coach
18547 Cheltenham Drive
Sherman Oaks, Calif. Tel.: STanley 7-0081

ALICE MOCK
TEACHER OF SINGING—N.A.T.S.
OPERA AND CONCERT REPERTOIRE
1107 No. La Cienega, Hollywood 46, Cal. CRestview 4-6369
Faculty Sutro School of Music

LOUIS **MALONE** LILLIAN
TEACHERS OF VOICE—PIANO
VOICE COACHING
Studio: 1326 N. Central Ave., Glendale, Calif. • Citrus 2-4545
Members of Music Teachers' Assn. of Calif.

EVELYN HOOD
Pianist—Teacher
636 Huntington Drive
San Marino 9, California
Tel.: ATlantic 4-2291

pairs featured an exquisitely contoured performance of Haydn's Symphony No. 96, a sonorous offering of the overture to *Der Freischütz*, Andriessen's Symphonic Etude, and Debussy's "La Mer" and "L'Après-midi d'un Faun." The Debussy works lacked color, though read with extreme clarity. Andriessen's solid work is very mildly 12-tone in its treatment and has a strong but fluid feeling that reminded me of the moods of Britten's interludes for *Peter Grimes*. It is a first-class work, beautiful to hear.

For his second pair van Beinum had the young Italian pianist Maria Tipo as soloist in Beethoven's C Major Concerto (Op. 15). His interpretation avoided the usual Haydnesque treatment, and lent the work considerable weight and strength. Miss Tipo's playing was crisp, clean, and powerful when required, but seemed deficient in tone color. The evening opened with an appropriately silken reading of the overture to Rossini's *La Scala di Seta*, and ended with an overpowering, titanic interpretation of Brahms C Minor Symphony. It was masterful in its articulation, the degree of its definition, its richness of tone and the majesty of its pacing.

It was for an offering like this, and of Beethoven's "Eroica" last summer, that van Beinum's appointment was secured, thus returning the Philharmonic to the characteristics of warmth, weight, conservative tempi, and *gemütlich* feeling that it had enjoyed during the regime of Otto Klemperer years ago.

The music of Mozart was featured on the two pairs conducted by the present music director, Alfred Wallenstein, on his return from a series of guest performances with the B.B.C. Symphony in England. The all-Mozart concert, played on the 200th anniversary of his birth, had Isaac Stern as soloist in the Third Violin Concerto in G Major (K. 216), but the thrill of the evening was the gleaming, supple exposition of the Divertimento No. 15 in B-flat (K. 287). When Wallenstein is in a truly communicative mood he can be a very great conductor indeed, and for this and the following program he was a conductor on the heights. Unfortunately, Stern's broad-bowed, heavyish tactics robbed the Concerto of much charm. The "Jupiter" Symphony and the overture to *The Magic Flute* each had skillful readings.

At the next program Rudolph Serkin was the piano soloist in Mozart's lissome C Major Concerto (K. 467) and Strauss' "Burleske." It was an evening to remember, with conductor, orchestra, and soloist in equally great form. The "Burleske," particularly, benefitted from an adroit realization of its spirited thrusts at the virtuoso form, with Serkin even throwing in a bit of dramatics to match his demoniac playing. It won a thunderous ovation. Gottfried von Einem's four episodes for orchestra, "Turandot," received its American premiere on the same program. The work is rich in chromatic orchestration, filled with motion (as befits a score excerpted from a ballet), and strongly dramatic. It is an arrangement of his Opus 1, first composed in 1942. A poorly integrated "Death and Transfiguration" was also heard on this otherwise compelling program.

William Steinberg's visit on the podium brought a towering yet sensitive performance of Mahler's First Symphony. It was remarkable by virtue of its sense of continuity, its sweetness of expression, the subtlety of its dynamics, and the ebullience of its climaxes. Proportion and penetration were components of Steinberg's direction not only in the Mahler symphony, but also in Schubert's "Unfinished" and Brahms' "Tragic" Overture, which prefaced the program. As always, despite the traditional aspects of Steinberg's interpretations, it seemed as though a fresh and glowing light had revealed new but inherent characteristics in all of these pieces.

There was a second all-Mozart program on Jan. 27, this one by the Los Angeles Chamber Symphony Orchestra and Roger Wagner Chorale at U.C.L.A. The relative rarity of Wagner's opportunities to conduct an orchestra revealed itself by some lack of assurance in the Divertimento No. 1 (K. 136) and the Concerto for Flute and Harp (K. 299). However, the brilliance of the orchestra pulled him through the weak moments. Samuel O. Pratt was a particularly excellent flutist, while soprano Marilynn Horne, only 21, sang the taxing concert aria, "Bella mia fiamma, addio!" with stunning ease and beauty.

The crown of the evening was the Wagner Chorale's singing of the Requiem, a work which Wagner feels deeply, and in which his direction was exceptionally passionate and meaningful.

■ There has been a real "run" on women pianists in this area of late. Moura Lympany's concert under Mary Bran's aegis introduced an exceptional musician and an expressive performer. Vera Franceschi's Pepperdine College recital was a formidable display of passion and technique. Muriel Kerr and Lillian Steuber both gave excellent recitals at U.S.C., where the duo-pianists Appleton and Field were also heard in a program which included many modern scores.

C. Sharpless Hickman

SAN FRANCISCO

■ Opera, ballet, and symphony concerts, as well as many solo recitals have been the generous musical fare of San Franciscans since the first of the New Year. The regular series of San Francisco Symphony concerts, Jan. 12, 13, and 14, under the leadership of Enrique Jorda, featured a first local hearing of the Fauré Requiem —Saramae Endich and Heinz Blankenburg, soloists, and the San Francisco State College Choir under the

direction of Dr. John Carl Tegnell assisting. These programs revealed again the poetic persuasion of Conductor Jorda as he deftly portrayed unexpected beauties of the score. He was well aware that the student chorus needed a subdued accompaniment to allow the fresh young voices to be heard at their best, especially the soprano section in the "In Paradisum," thus fittingly intensifying the spiritual impact of the Requiem. Other numbers of this triple series were a vital and precise reading of the Beethoven's 8th Symphony and Weber's *Der Freischütz* overture.

Robert Casadesus was guest pianist at the concerts of Jan. 19, 20, and 21, playing twice with the orchestra on programs in commemoration of the Mozart anniversary and winning kudos from enthusiastic audiences on each occasion. In fact, the packed house on Friday afternoon is something that has not happened in a long time. Casadesus chose two rather unfamiliar concertos, the B-flat Major (K. 595) and the C Major (K. 467), to which he brought a flawless technique and warm tone. Other Mozart numbers for which Jorda used a somewhat augmented orchestra to excellent advantage were the "Linz" Symphony and the *Magic Flute* Overture.

It is always exciting to hear young soloists, and the Symphony Association and Conductor Jorda are to be commended for giving two local youthful artists an opportunity for orchestral appearances. At the concerts of Feb. 2 3 and 4 David Abel played the Tchaikovsky Violin Concerto with deep understanding, brilliant technique and the authority of a veteran, qualities which mark his maturity and fine musicianship. Samuel Lipman had as his vehicle the Liszt A Major Concerto, obviously chosen to display his virtuosity and technical resources. Weber's "Preciosa" Overture, not heard locally in a long, long time, was a most refreshing opening number by the orchestra, its distinct gypsy elements excellently delineated by Spanish Jorda. The same quality was noted in Debussy's "Iberia." Both numbers received an outstanding interpretation.

These were the regular subscription concerts at the Opera House. Added to their opulence were the "Gala Kick-off" concert of the orchestra at the Civic Auditorium sponsored by the Symphony Foundation Membership Drive and a "Mozart Memorial" program at the California Palace of the Legion of Honor a handsome art museum given many years ago to San Francisco by Mr. and Mrs. Adolph Spreckels. Eight thousand attended the "Gala" affair to hear a semi-popular program centered around soprano Patrice Munsel. The Museum evening again brought to light some unfamiliar Mozart works, such as "Notturno," "Exultate Jubilate" (Phyllis Althof, soprano soloist), and a most delightful novelty, "Adagio and Rondo." The latter was composed for the "glass harmonica" invented by Benjamin Franklin, which in Mozart's day had wide popularity. For lack of the proper ancient instrument, John Molinari substituted the accordian, itself a novelty in connection with a symphony orchestra. Still another symphony offering was the "Pop" concert at the Opera House, Andre Kostelanetz conducting a program of wide variety with his customary finish and clarity and introducing a first hearing of "Wedding Suite" from Prokofieff's ballet "The Stone Flower," and one movement from Hershy Kay's brash, noisy "Western Symphony."

MRS. FRANCIS H. REDEWILL

DALLAS

■ At its world premiere by Heifetz and the Dallas Symphony on Jan. 15, the Miklos Rozsa concerto found itself among friends. The perfection of the performance did nothing whatever to obscure the inherent merits of music boasting good workmanship, sound materials, and no faddistic ax to grind. The composer was present.

Piatigorsky achieved one of his invariable local successes on Jan. 23, performing the Schumann Concerto and Bloch's "Schelomo."

On a special Mozart-Bartok Anniversary concert on Feb. 2 Gyorgy Sandor, pianist, rose to a towering triumph, the like of which has seldom been approached in Dallas. His principal vehicle was the Bartok Second Concerto, being heard for the first time here. To round out an evening of awe-inspiring accomplishment Sandor offered the Mozart D Minor (K. 466), and in so doing, presented the most singularly beautiful Mozart heard within the last decade on a Dallas stage.

On Feb. 5 the North Texas State College Grand Chorus joined forces with the Dallas Symphony for a local first performance of Orff's "Carmina Burana." Soloists were: Su Davis, soprano; Gloria Brydon, mezzo; Charles May, tenor; and Royce Reaves, baritone. The work lacked neither professional polish nor response to its pronounced accessibility.

■ Pianist Leonard Pennario, performing on the Community Course, returned on Jan. 10 to the scene of his debut as a child prodigy. On his program was Ravel's own transcription of "La Valse," but in our opinion the maximum import of this elegant, if not very profound, pianism was experienced in the Miklos Rozsa Sonata.

■ In a recital of well-selected material (there was even a Schumann group), Cesare Valletti appeared on Jan. 16 to a full Civic Music house. Valletti found his auditors thoroughly susceptible to the finesse and pellucid beauty of his *tenore leggiero*.

■ Top-rung artistry was the evening-long norm for Pierre Fournier, cellist, for a Civic Music date on Jan. 30. The peaks of Fournier's performance were the Bach Unaccompanied Suite in D and the Brahms Sonata in E Minor.

■ Alexander Schreiner on Jan. 31 carried forward the American Guild of Organists' recital series in East Dallas Christian Church. Neither program nor presentation of it offered any major surprise. Standard Bach,

NATHAN STEWART
Voice Teacher of
GEORGE LONDON
JOHN LOMBARDI
WILTON CLARY
Studio: 568 No. Larchmont Blvd., Los Angeles 4, Cal. Tel.: HO. 7-5298

HENNY EKSTROM
CONTRALTO
NOW BOOKING — SEASON 1955-56
8742 Holloway Drive, Los Angeles 46, Cal. Tel.: CRestview 1-9542

PIETRO CIMINI
DISTINGUISHED VOCAL TEACHER & COACH
912 Crenshaw Blvd., Los Angeles 19, California Tel.: WEbster 4-8020

JAN POPPER
Director of Opera Workshop, U. of Calif., L. A.
Conductor Lecturer Coach
Lecture-recitals with Bets Popper, Mezzo-Soprano
Opera Art-Songs Folklore
Limited number of engagements accepted

CHARLES GALLAGHER
Concert Pianist
Season 1956-57
Now Booking
Management: G. H. DALRYMPLE, 1131 Larrabee Street, Hollywood 46, California

FREDERIC PERSSON
St. Louis "Muni" Opera Co.
VOICE PRODUCTION COACH-ACCOMPANIST
Teacher of Shirley Carter (winner of Marian Anderson Award 1955) and George Dolenz (star of Monte Cristo TV)
FITZU-PERSSON STUDIOS
6533 Cahuenga Terrace (nr. Bowl) Hollywood 28, Cal. HO. 2-4090

Mendelssohn, and Vierne were juxtaposed with various small fillers. All were transmitted with Schreiner's almost legendary sincerity.

■ The Dallas Chamber Music Society's series was advanced on Jan. 18 by the Albeneri Trio's polished Beethoven, Schubert, and Piston. The Budapest Quartet, performing extremely meritoriously, returned to Dallas on Feb. 1 with patrician readings of the Mozart in G (K. 387), the Beethoven in E-flat (Op. 127), and the Debussy.

DR. JACK FREDERICK KILPATRICK

PHILADELPHIA

■ Guest conductors of the Philadelphia Orchestra, two visiting ensembles, and two notable Metropolitan Opera performances provided most, but not all, of the musical news in the past month.

Eugene Ormandy provided some on his own, after returning from a month's vacation, with "Soundorama," a demonstration of recording techniques that fascinated the Pension Foundation audience. With clarifying commentary by M. Robert Rogers, who had staged a similar show in Washington with the National Symphony, the orchestra played half the concert in formal dress and half in rehearsal attire. It recorded, and immediately played back, Rimsky-Korsakoff's "Capriccio Espagnol" via multi-microphone and single-microphone pickup. Use of numerous speakers for stereophonic sound effects sometimes made you think you were at the movies. But this, fortunately, was no movie! And, of course, there was at least one piece—Creston's Fanfare for Brass, among other demonstration items—where you were never sure whether it was a "live orchestra" or a tape recording that you were hearing.

At the regular concerts, the orchestra's peerless William M. Kincaid starred in the local premiere of Virgil Thomson's Flute Concerto, which the composer has characterized as a "concerto for nightingale and strings" and as a "musical portrait." Kincaid hopped up and down scales beautifully, but this was an inconclusive musical portrait of some nice-natured person. Much more successful on the same program was another local debut, Boris Blacher's stimulating Variations on a Theme of Paganini, written with Brahmsian freedom.

Sir Thomas Beecham showed how Mozart should be played, in the first of two guest appearances. His Mozart was detailed like a mosaic, yet flowed along with charm, plasticity, and firmness where needed. Beecham was cheered by both orchestra and audience after the "Prague" and "Jupiter" Symphonies, the Second Divertimento, and "King Thamos" music. His other program introduced his own variegated Ballet Suite from Handel, "The Great Elopement," and Delius's "Paris—The Song of a Great City," plus Haydn's Symphony No. 102 and excerpts from Berlioz's "Trojans at Carthage." All were given with a superb sense of style.

■ The Philadelphia Chamber Players—four leading members of the Philadelphia Orchestra with Vladimir Sokoloff, this city's "Mr. Chamber Pianist"—made an auspicious debut at the Pennsylvania Academy of the Fine Arts. Highlights of the program were the Brahms Quintet and the Ravel Sonata for violin and 'cello, played by Veda Reynolds and Lorne Munroe. The Stringart Quartet likewise featured the Brahms Quintet, with pianist Edna Bockstein, in their Coffee Concert. Arthur Cohn and a string ensemble gave six exceptionally interesting programs at the University Museum, through the Music Performance Trust Fund. Elsa Hilger, 'cellist, and Dorothea Persichetti, pianist, "wowed 'em" in the Shostakovich Sonata, on a Philadelphia Conservatory of Music faculty concert. John Crouch and Boris Koutzen were able soloists in the Chausson Concerto for piano, violin, and string quartet.

SAMUEL L. SINGER

NATIONAL ARTISTS CORPORATION

Luben Vichey, President
711 Fifth Avenue New York 22, N. Y.

Norman Carol
VIOLINIST
RCA Victor Records

Josef Marais and Miranda
FOLK SONGS OF THE VELD AND MANY LANDS
Columbia and Decca Records

Julian Olevsky
VIOLINIST

Carlos Salzedo
HARPIST-COMPOSER

Joseph Schuster
'CELLIST

Central Opera Service Plans Two-Day Conference

Invitations have been sent by the Central Opera Service to more than 400 opera producing groups in the United States to attend a two-day working conference to be held in New York on March 16 and 17. The Central Opera Service, created by vote of a representative gathering of American opera producers at a meeting sponsored two years ago by the National Council of the Metropolitan Opera, now has an active and registered membership of 37 companies throughout the country. The Service provides a central office for the exchange among member companies of information of mutual artistic and economic benefit.

NATIONAL NOTES . . . . . .

Ernest Bloch's 75th birthday was honored by the Erie Philharmonic on Feb. 7-8 with a performance of the composer's 41-year-old "Hebraique Rhapsody" for cello and orchestra. **James Sample** conducted; **Gilbert Reese,** first-chair cellist with the Indianapolis Symphony, played the solo part. Reese, a pupil of Pablo Casals, won the 1948 Hollywood Bowl auditions in a performance of the same work under the same baton. . . . Two world premieres of the same work, a Piano Concerto by **Robert Starer,** are scheduled for performance in 1956 by Israeli-born pianist **David Bar-Illan,** to whom the work is dedicated. The version for piano and band has already been given at M.I.T.'s Kresge auditorium in Cambridge, Mass., with the New England Intercollegiate Band under **Thor Johnson.** The piano and orchestra version will be premiered in Cincinnati on July 14, Thor Johnson again conducting. Starer was born in Vienna and reared in Israel. His Concerto, written last year, is believed to be the only contemporary work for piano and band. . . . **Miss Audrey Michaels,** former Publicity Director of National Artists Corp., has joined Columbia Artists Mgt., Inc., as Publicity Director for two divisions of artists—those under the direction of **Kurt Weinhold** and **André Mertens.** Miss Michaels succeeds **Wm. D. Magnes,** who resigned from Columbia to become Creative Director of Larrabee Associates Advertising, Washington, D. C. . . . **Leon Barzin** has been named artistic director of the Symphony of the Air. In addition to his duties as adviser in matters of artistic policy, programming, and standards, he will also conduct "relative to the needs of the organization." He does not expect to retire from his positions as conductor of the National Orchestral Assn. and the N.Y.C. Ballet Orchestra. He will appear with the orchestra in its tour of the Near East this fall. . . . **Theodore Bloomfield,** now midway in his first season with the Portland Symphony Orchestra, has signed a two-year contract as conductor and musical director of the orchestra. . . . **Frederic Kurzweil** has been appointed musical director and conductor of the Mobile Opera Guild of Mobile, Ala. . . . **Jack Kilpatrick** conducted the San Antonio (Texas) Symphony in the premiere performance of his ballet suite "The Ravenmocker" on Jan. 14. His Fifth Symphony was performed on Jan. 24 by the Amarillo Symphony. . . . Pianist **Carl Post** was soloist in the world premiere of **Robert Armbruster's** Variations in Miniature for Piano and Orchestra with the Casper (Wyo.) Civic Symphony. The work is based on the famous "chopsticks" theme. . . . **Leopold Stokowski's** mid-winter appearances with the Houston Symphony Orchestra were highlighted by the American premiere of **Olivier Messiaen's** fantasia "The Awakening of the Birds" and the first Texas performance of **Orff's** "Carmina Burana."

THE INTERNATIONAL SCENE

RICARDO ODNOPOSOFF *(second from right) enjoys a reunion with three other leading violinists—from left,* DAVID OISTRAKH, ZINO FRANCESCATTI, *and* YEHUDI MENUHIN *—following a year-long, worldwide tour of 102 performances, 72 of them with orchestra.*

MONTREAL

■ When the Opera Guild of Montreal was founded some 16 years ago under the direction of Pauline Donalda, its stated purpose was to make use of Canadian voices as much as possible, importing singers from the United States for only one or two star roles. Since that time they've developed another policy: the established operas of the repertoire are left to the Met and the touring companies, while the Guild tackles such neglected but no less worthy works as *Coq d'Or, Love for Three Oranges,* and (this season) *Don Carlo.* Two performances of the latter were given at Her Majesty's Theatre under Emil Cooper's direction, and the general consensus of opinion was that it had been fine musically, although somewhat less than satisfactory visually and dramatically. The persons who made the most striking impression were probably Marguerite Lavergne, who sang Elizabeth of Valois, Robert Savoie, who was the Rodrigo, and Joseph Rouleau, who handled the part of Phillip II. The high quality of this musical production, added to the excellent TV productions on the CBC of *Figaro, Cosi* and *Bohème* in recent weeks, has increased the public impatience for the new opera house. With such a theatre it will be possible to organize the Montreal Symphony on a permanent basis, which, in turn, will probably lead to the establishment of a strong opera company on a sound financial footing —a company which will not be obliged to rent scenery from Stivanello or costumes from Malabar. The new house is to be administered by a council of twenty-one, seven members from each of the Municipal and Provincial governments, and the public. The first sod should be turned sometime this year, but they are still arguing about the administrative set-up.

■ The Montreal Symphony has given four performances since the season reopened on Jan. 24: two under Monteux, and two under Eduard Van Beinum. Van Beinum has a very personal beat—a trait shared with the late Wilhelm Furtwaengler and Mitropoulos—to which the orchestra had not had time to adjust itself. Despite some uneven entrances and some shaky retards and accelerandos in Brahms' First Symphony, the performance had a freshness and intelligence which set Van Beinum far above the ordinary pluggers.

■ Another orchestral concert sponsored by the Canadian League of Composers was given at Plateau Hall early in February. Works by Pepin, Somers, Papineau-Couture, Brott, Mercure, Vallerand, Champagne, and Beckwith made up the program—a rather heavy meal of unfamiliar music. The piece that made the strongest impression was a new cantata, "Pour Une Joie," by Pierre Mercure, a producer in the Canadian Broadcasting Corporation. Scored for orchestra, chorus, and soprano, the work is based upon six short and colorful poems by the French-Canadian Gabriel Charpentier. Part of its success must be attributed to the fine performance directed by Jean Beaudet, with Marguerite Lavergne's gorgeous soprano in the solo part. Nothing else on the program was as well prepared.

■ A wide variety of recitalists have appeared in the city in the last few weeks. Leontyne Price made a strong impression at the Ladies' Morning Musical Club, and Suzanne Danco's perfect but rather cold soprano aroused great enthusiasm at the Pro Musica Series. Although Gerard Souzay was obliged to cancel a couple of local concerts, he gave a single highly successful performance for the Alliance Française in which he introduced a new cycle of songs by Frank Martin based on the Jederman poems of Von Hofmansthal. The work was first performed by Fischer-Dieskau in the last Edinburgh Festival. Pianists in the last month have been Aldo Ciccolini, Karl Engel (who recently signed up as Fischer-Dieskau's accompanist for a European tour), Charles Reiner, and Gordon Watson, the Polish violinist. Henryk Szeryng, who has been making a tour of the Province for Les Jeunesses Musicales, gave an elegant performance at the Ladies' Club, with the Brahms D Minor Sonata as the central work.

■ The Juilliard Quartet returned for the first time in seven years for two programs, both featuring Bartok quartets (No. 6 and No. 3).

■ Some Canadians are a trifle concerned about the excessive publicity being given to Glenn Gould's eccentricities. It is generally felt that he deserved his New York success on the strength of his musical performance and not on the fact that he takes pills and soaks his arms in hot water. If his agents continue to sell him as a latter-day De Pachmann some of the audiences are likely to be disappointed to find that he is simply a rather shy boy with a strong touch of genius. ERIC MCLEAN

MILAN

■ In Italy, as everywhere else in the Western world of music—excuse me, I just read that the Bolshoi Theatre in Moscow has produced *Figaro* for the first time since the outbreak of the Revolution!—the fever of celebrating Mozart is raging. Operas are being staged, from *La Finta Semplice* to *The Magic Flute;* concert societies, orchestras and recitalists vie with one another in presenting programs of little-known works selected from the least perused pages of the Koechel Catalogue; critics and essayists who until now have devoted their spare time to the study of Jahn, St. Foix, and Einstein, are flooding their columns with articles on Mozart—more immortal in this Year of Grace 1956 than ever before. The windows of Italian music stores and publishers are filled with Mozart literature, Mozart editions, Mozart portraits (we have seen the Wonderboy comfortably seated on the lap of the Empress Maria Theresa), and facsimiles of Mozart autographs. All this enthusiasm in the first month of the commemorative year is almost too much. Will it go on like this for the remaining eleven? One almost hopes that after December a ban will be imposed on Mozartiana in the interests of musical humanity. How fresh and delightful it would be, after such a period, to hear the "Jupiter" Symphony again!

Naturally, Italy's leading musical institution, "La Scala," was well aware of its obligation to celebrate the January date (the 27th) in a particularly brilliant way, and took advantage of the opportunity to produce in her new chamber opera house, "Piccola Scala," the Mozart work most suitable for the intimate atmosphere of a small theater—*Cosi fan tutte.* This tiny opera house—which, in the judgment of cranky Milanesi, is much too tiny, seating barely 600, and thus,

being sold out entirely to subscribers, does not provide for occasional admission—is a very useful annex to the big and famous mother-house. Erected as a wing of the original huge building, it is architecturaly homogeneous, and its stage is spacious enough to accommodate modern stage machinery, scenery, and a moderate-size chorus. The predilection of Italian audiences, especially of the wealthy Milanese fans, for boxes has been satisfied with the construction of about 30 small box-type seats (*baignoire*) at the front-center of the balcony; galleries in the lateral curved wall seat the type of public which prefers to spend less to hear more. As for acoustics, this writer does not share the opinion of those who consider the "Piccola Scala" inferior. Quite the contrary; in the opera I heard, *Cosi*, every word could be heard more clearly than in auditoriums of standard dimensions. All in all, this new venture in opera building should prove a useful and valuable addition to Milan's music centers, since part of its activities will include the staging of contemporary chamber operas and the presentation of young, talented singers.

As for this edition of *Cosi*, it was impeccable. Guido Cantelli, whose proficiency was responsible in large part for the excellence of the performance, established himself as a front-rank operatic conductor. He led the cast and orchestra with enthusiasm, conviction, and, above all, with real competence. Moreover, his style was refreshingly free of mannerisms. Evidently, to such competence we owe the extremely careful preparation which must have been required to adequately rehearse the ensemble of six soloists. Mr. Cantelli was also responsible for the staging of the work, a task which he shouldered with obvious gusto. Within limited space, he moved the cast through the various complications of the plot with more than usual skill. His restricted orchestra, too, in a moderate-sized pit played with unmistakable verve and spirit.

The cast was headed by the delightful Fiordiligi of Elisabeth Schwarzkopf, competently assisted by the no-less-delightful Dorabella of Nan Merriman. The two male deceivers, Rolando Panerai and Luigi Alva, turned in a wealth of fine singing, precise acting, and obbligato drollery. Graziella Sciotti, a charming maid endowed with a particular sense of humor, completed the wonderful female trio. The *raisonneur* of the comedy, Don Alfonso, was given with sarcastic dignity by Franco Calabrese. All of the leads are already thoroughly appreciated members of the great Scala ensemble. The beautiful costume designs by Eugene Berman appealed quite specially to the connoisseurs.

NINA GORDANI
Personal Representative
333 Central Park West New York 25, N. Y.
Presents
Victoria Francesco
MARKOWSKI & CEDRONE
DUO-PIANISTS
MARION KEIGHLEY SNOWDEN
Lecture-Recitals on Old English Music
Illustrated on the Virginals

TERESA STICH-RANDALL, *soprano, photographed with her co-artists in Turin, Italy, during a pause in rehearsal of Beethoven's 9th Symphony. From left:* NICOLAI GEDDA, *tenor; Miss* STICH-RANDALL; ARTUR RODZINSKI, *conductor;* IRA MALINIUK, *contralto;* FREDERIC GUTHRIE, *bass.*

The premiere, announced as *Soireé de Gala*, proved not only an important musical event, but a distinguished social event as well. *The crème de la crème* of Milanese opera lovers—that is, as many of its members as found admittance—occupied every single comfortable, velvet-covered armchair, applauded heartily the singers and the conductor, and promenaded during intermission in the shining, marble-paved foyer as if it were their own private drawing-room. It was a stylish and sophisticated affair; everyone knew everyone else; and the best of Italian *Haute Couture* was very much in evidence. One famous diva of both hemispheres—whose voice has been modestly dubbed by herself "The Voice of an Angel"—is reported to have said: "To the great 'Scala' one should arrive in a Cadillac, but to the Little one in a sedan-chair." To which a businessman who was present is supposed to have replied: "You could have one custom-made, equipped with radio and air-conditioning, for about one million lire. Of course, should you want some extras—say, a frigidaire for drinks, or a tape recorder to immortalize intimate conversations—it might cost a little more. . . ."

GISELLA SELDEN-GOTH

BERLIN

■ Furtwaengler's posthumous Third Symphony in C-sharp Minor received its first performance at a memorial concert of the Berlin Philharmoniker, conducted by Joseph Keilberth. The symphony is virtually finished, though the fourth movement shows certain evidence that it has not yet found its final form. Thus it has been decided to perform only the first three movements. The opening Largo is a broad elegia, introduced by a chaos of brassy dissonances. The first and second subject, contrasting as they seem, have some common characteristics; indeed, the idea of the second subject returns in other forms in the two following movements: the scherzo-like Allegro, and especially in the concluding Adagio with its consoling finale in E Major. One certainly admires the plasticity of ideas and the skilled handling of all conceivable compositorial means, but this challenges one's respect more than one's love. It is a highly romantic work in the Bruckner-Mahler tradition, and one might be able to accept it as the expression of the time before the First World War (foreshadowing coming events), but as a work, written in the years after the last war, I cannot help finding it rather anachronistic.

Another concert of the Philharmoniker was dedicated exclusively to modern music. Wolfgang Fortner conducted his own Symphony 1947, a work of spacious pathos, which makes full use of the ostinato technique. The second part of the program, conducted by Richard Kraus, included the conventional Piano Concerto by Richard Mohaupt (played by the composer, who now lives somewhere in Austria), Heimo Erbse's embarrassing, because so very chaotic-seeming, "Impression for Orchestra," Hindemith's rather uninspired Concerto for Orchestra and, as the only enjoyable piece, Stravinsky's "Scherzo à la Russe." It was one of those nights which make one question whether contemporary music has anything at all to say. Thank goodness, one of the next Philharmoniker concerts provided a positive answer, when Janine Reding and Henry Piette played the Bartok Concerto for Two Pianos and Orchestra so stupenduously that one was left gasping. This was also the Berlin debut of the South American conductor Eleazar de Carvalho. Though he was a bit too rough for a late Haydn Symphony, his electrifying reading of de Falla's "Three Cornered Hat" and "Petrouchka" as well as the intricate rhythms of the Bartok score ensured his immediate success with the Berlin public.

■ Other conductors appearing recently in Berlin, were Leopold Ludwig and Wolfgang Sawallisch with the Philharmoniker, Heinrich Hollreiser and Otto Klemperer with the RIAS, and Lovro de Matacic with the East Berlin Staatskapelle. The Berlin Chamber Orchestra gave a full Bach program, and recitals were given by the Janacek and Amadeus Quartets, not to mention the array of individual

artists, including the Americans Shirley Sudock, Marjorie Mitchell, and Thomas Brockman.

■ At the Staatsoper a new production of *Tristan* received its premiere. Décor (Heinz Pfeiffenberger) and direction (Erich Witte) are in new Bayreuth lines: all very sparse and completely stylized. Konwitschny's main achievement was that he established every detail in clear relationship to the over-all shape of the score. His interpretation had (paradoxically) a restrained, relaxed, rational, coolish quality which coincided splendidly with the austere proceedings on stage. This was certainly not a run-of-the-mill *Tristan*, though it was a bit surprising to miss all the characteristics which are the accepted mark of a great *Tristan*. Gertrude Grob-Prandl now tops all other singers heard at present through the sheer volume and sumptuousness, if not through the intelligence, of her voice. Unfortunately Günther Treptow had one of his off-nights as Tristan, but I am told that in other performances he sang with complete self-assurance. Margarete Klose as Brangaene is now far beyond her prime, but Gerhard Frei's Marke and Rudolf Gonszar's Kurvenal are virile and mature interpretations. All secondary parts are well cast throughout.

HORST KOEGLER

VIENNA

■ The entire world commemorated the 200th birthday of Mozart (Jan. 27), but what city has better claim to celebrate than Salzburg and Vienna. The number of events was, indeed, not small. The Austrian Government arranged an official State celebration. In Salzburg an entire week, patterned on the Salzburg festival, was devoted to commemorative celebrations where not an international crowd, but the citizens of Salzburg attended in great numbers; and in Vienna Mozart programs were plentiful. But the Mozartean spirit was conspicuously absent, so that all this business left only a bad taste in our mouth.

A Mozart Memorial: this was for us, during these days, the recollection of an unforgettable evening under Bruno Walter, the Salzburg Festival performances of *Don Giovanni, Magic Flute*, and *Nozze di Figaro* under Furtwaengler, of the concerts at Salzburg given by Edwin Fischer, of the "Jupiter" Symphony under Klemperer at the last Vienna Festival. This time we heard in Vienna, during a Philharmonic cycle, the three last spmphonies under Boehm, during the Karajan cycle with the Vienna Symphoniker the G Minor and "Jupiter" Symphonies (also a piano concerto with Clara Haskil as soloist). Both conductors wanted first to demonstrate their conception of the "Jupiter" Symphony at the Salzburg Festival, then to withdraw nobly when blamed of personal vanity. So it happened that this last and most beautiful symphony was not performed during the Mozart Festival. For his concerts at Salzburg, Karajan had his magnificent London Philharmonic Orchestra at his disposal.

■ *Idomeneo*, under Boehm, was the official opera production, a preview of the production during the coming summer festival. Staged by Schuh and with décors by Neher, we witnessed a clean performance with Christl Goltz as Electra and Rudolf Schock as Idomeneo offering praiseworthy efforts. *La Finta Simplice*, the work of genius of the 12-year-old Mozart, received under Paumgartner a less successful delineation. Interesting concerts were given by the Bamberg Philharmonic Orchestra under Joseph Keilberth and by the Vienna Philharmonic Orchestra under Carl Schuricht. Two famous Russian artists were engaged for these festivities: the pianist Tatjana Nikolajewna (with Schuricht), and the violinist Igor Oistrakh for an afternoon concert. The scarcely 20-year-old son of David Oistrakh even before this appearance had had a sensational success with the Tchaikovsky Violin Concerto in Vienna; technique, tone and musicality are superlative, almost on a par with his celebrated father.

The Vienna State Opera also recalled Mozart's birthday, but could only offer miserable casts for these Mozart performances. Director Karl Boehm now conducts a good deal in foreign countries and does not worry unduly about his home base. From the middle of December until the end of April he will be almost continuously absent from the Opera House, where performances have reached a low level which would scarcely have been possible even at the old Theatre an der Wien. The Volksoper, where of course one does not demand as much and where mostly operettas are produced, surprised us with a nice performance of Smetana's *Two Widows*, an amiable counterpiece to *The Bartered Bride*. (One of the two widows was sung by Ljuba Welitsch.)

■ The most beautiful concert at Vienna during January was the Furtwaengler Memorial Concert of the Vienna Philharmonic under Carl Schuricht. Haydn's Symphony No. 100 and Bruckner's Ninth, a program planned by the late Furtwaengler, were played to perfection and with a majesty that would have done honor to the departed conductor. It is the intention of the Philharmonic Orchestra to give a memorial concert each year on Furtwaengler's birthday. It will help to keep alive, at least in memory, the standard which Furtwaengler made a rule.

■ Otherwise, the month was distinguished by a few great soloistic achievements. Enrico Mainardi played, at a Karajan concert, Hindemith's Second Cello Concerto (1942) and Strauss' "Don Quichotte" with the great mastery we have come to expect from him. Wilhelm Backhaus, this year at his already traditional recital on Jan. 2, played not only Beethoven but also Mozart (which he also did at the Salzburg Mozart Feast). A Mozart Concerto with Backhaus as soloist also was the centerpiece of a concert in which Hermann Scherchen pinch-hit for Krips, who was sick, thus conducting in Vienna for the first time after a long interval. An effective concert without depth: the conductor, Carlo Zecchi; the pianist, Edith Farnadi.

DR. ERICH JANTSCH

PARIS

■ The recession in musical activities due to Christmas and the New Year brought also a slowdown in the activities of the National Lyric Theatres. The Opera staged an excellent revival of *Samson and Delilah*, not on the boards for a long, long time. In the leading parts Raoul Jobin gave

Friedberg Management
Founded in 1912 by Annie Friedberg
César Saerchinger, Director
Steinway Hall, 113 W. 57th St., New York 19, N. Y.

MYRA HESS
Pianist

Leonard Hungerford
Pianist

Lilian KALLIR
Pianist

Gyorgy SANDOR
Pianist

Ethel BARTLETT & Rae ROBERTSON
Duo-Pianists

Ellabelle DAVIS
Soprano

Herta GLAZ
Mezzo-Soprano (Metropolitan Opera)

David GAREN
Leading Tenor, Wiesbaden State Opera

BUDAPEST String Quartet

NEW YORK TRIO
Jakobs, piano; Wolfsthal, violin; Dorf, cello

American Chamber Orchestra
(Strings, Woodwinds, Horns)
Robert Scholz, Conductor

a forceful impersonation of the hero, while Denise Scharley impressed with her faultless diction and her voice, which is especially good in the middle register. The success of the evening went to René Bianco, a magnificent High Priest, and to the conductor, Louis Fourestier, who is precision personified. The settings by Moulène are classic, and the dances were fittingly staged by Aveline.

■ The main event of the month was the opening of the Mozart celebrations in honor of the bicentennial. An official committee was founded under the presidency of the Foreign Minister, the Minister of National Education, and the Austrian Ambassador. Its first offering was a performance of the Coronation Mass at the famous and ancient Church of St. Eustache, in the presence of Cardinal Feltin, on Mozart's birthday (Jan. 27).

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION: KURT WEINHOLD

WALTER
Cassel
Baritone

YEHUDI
Menuhin
Violinist

RISE
Stevens
Mezzo-Soprano

DOROTHY
Warenskiold
Soprano

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION: ANDRE MERTENS

BYRON JANIS PIANIST

JENNIE TOUREL

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION: HORACE J. PARMELEE

DILLING HARPIST

ALDO PARISOT 'CELLIST

An Episcopal Mass was celebrated with all the ceremony and pomp of the 18th century. The Mass was sung under the baton of the Viennese conductor Alloys Melichar. The same evening, with the entire diplomatic corps attending, a concert took place at La Sorbonne given by the Orchestra of the Garde Républicaine conducted by its J. Brun. The Orchestre National and the various symphonic associations also took part in the festival. Under the distinguished leadership of Jean Fournet, the Société des Concerts played the "Haffner" Serenade, while Wilhelm Kempff was soloist in two Piano Concertos (K. 450 and 467). I personally cannot get used to the preciousness and affectation of this pianist's playing. His conceptions always seem to contradict the stylistic demands of the work. The Association des Concerts de Chambre de Paris, the famous Loewenguth Quartet, the Friends of Chamber Music, the flutist J-P Rampal, with the pianist Beyron Lacroix (these two will visit USA in March) had crowded halls for programs devoted entirely to Mozart.

■ Among other events, I mention the world premiere at the Orchestre National of *Joueur*, an opera in four acts and six scenes by Serge Prokofieff, after the novel by Dostoievsky. A work from the youth of the great master, started in 1916 and revised in 1926 for a performance at the Monnaie at Brussels, *Joueur* (The Gambler) is tragicomic, utilizing a style of musical conversation which is chiefly lyrical. The dramatic development is rather slow; the climax comes with the great scene in the gambling hall. Here the work is theatrical and creates the effect of real suspense. The answers of the gamblers cross each other, cut into each other; orchestral effects sketch the noise of the roulette; everything is very realistic. The Radio lavished attention on the production. The able and firm leadership of Ch. Brueck, the talent of the leading singers—X. Depraz, the tenor Giraudeau, the soprano Berthe Monmart, all from the Opera—was greatly acclaimed.

Again the Orchestre National, under the always vivacious and careful baton of Gaston Poulet, was heard in a program of Canadian Music under the patronage of the Canadian Ambassador. The Symphony Gaspesienne by Cr. Champagne, the Passacaille by Violet Archer, the "Rite du Soleil Noir" by Clermont Pepin, which is inspired by folklore and the 12-tone system, the fine Antiphonie by F. Morel were the highlights of the evening.

■ The Concerts Colonne made the most of the advent of Charles Munch at its head. Immense crowds filled the halls during his all-to-short sojourn. Frenzied acclamations were renewed after every number on the program, which listed symphonies by Haydn and Brahms, "La Mer" by Debussy, and the first movement of the "Symphony di Tre Re" by Arthur Honegger, given in memory of the late composer, who was a great friend of Munch.

■ Among the principal conductors who paid us visits, I mention Eugen Szenkar at the Concerts Pasdeloup, and Eugen Jochum and W. van Otterloo at the Concerts Lamoureux. We heard the moving singer Martha Mödl in a Wagner program, the pianists Lili Kraus, Cor de Groot, and Julius Katchen, the latter affirming each time his growing stature, virtuosity and deeply rooted musicianship, and finally the Don Cossacks under the direction of Serge Jaroff, who filled to the rafters the Palais Chaillot.

SUZANNE DEMARQUEZ

OBITUARIES

■ JOSEPH RICHARD PICK died at Michael Reese Hospital, Chicago, Dec. 8, after a long illness. A business man, he was a composer by avocation, and many of his works have been published by Stim, a Swedish publication society, by Thor Ehrling Musok, Stockholm, World Music Publishing of Brussels, and Chappell of London. His music has been recorded by Decca and has been heard frequently in performance. His widow is the well-known pianist Ida Krehm.

■ Word has been received of the death of DR. ALEXANDER WUNDERER former president of the Vienna Philharmonic Orchestra and of the Vienna Bach Society on Dec. 29 in Zinkenbach, Austria, aged 78. For five decades he was an outstanding teacher at the State Academy of Austria and composed many pieces for chamber music groups, piano, strings, and woodwinds. He was the author of a treatise on orchestration. Over the years he had been associated with many of the greats in music, including Bruckner, Brahms, and Richard Strauss.

■ MISS ALMA CUENY, one of the founders, officials, and chief promoters of the Civic Music League of St. Louis, died recently at the age of 85. Her life was dedicated to the sponsoring of fine music performances and, largely through her efforts, the Civic Music League negotiated and presented concerts on a popular-priced subscription basis. The cultural interests of music as an art and as an educational factor in youth groups have been well served by her devotion.

■ ERICH KLEIBER, famous Austrian-born conductor, died at the age of 65 in Zurich, Switzerland. He made an early reputation with the Court Theatre Orchestra of Darmstadt, Germany, directed the Prussian State Opera and the Berlin State Opera. He appeared as leader of the N. Y. Philharmonic Symphony in 1930; established a home in Argentina after World War II; went to East Germany in 1952, but fled to Cologne later because of political complications in the

policies of the music affiliates. During the troubled years of the thirties, he traveled and conducted extensively in the Americas, especially in Mexico. He conducted the Havana, Cuba, Philharmonic from 1942-47 and appeared also at London's Covent Garden Opera House and at the Holland Festival. Recently a recording under his baton, for the London label, of Mozart's *Marriage of Figaro* with the Vienna State Opera was acclaimed on its release as one of the great recordings of the work.

■ EDWIN FRANKO GOLDMAN, one of the most picturesque and beloved of bandmasters and composers, passed away Feb. 21, aged 78. In 1918 he led his first concert on the green at Columbia University. August 15, 1955, he held the stick for the last time On the Mall in New York's Central Park where his name has become a synonoym for the outdoor concerts that brightened the summer season. He was founder and honorary life president of the American Bandmasters Association, travelling across the country, conducting student ensembles, lecturing on band technique, and generally inspiring the youth and the instrumentalists of America to the promotion of better concerts. Born into a professionally musical family in Louisville, Ky., he won a scholarship at 15 to the National Conservatory of Music, where he studied composition with Dvorak, and cornet with several famous teachers. At 17 he joined the orchestra of the Metropolitan Opera, where his uncle Nathan Goldman was concertmaster, playing under Toscanini, Mahler, Mancinelli, Herz, Mottl, and other greats. The Columbia summer series of concerts developed into the Park enterprise and, since 1926, the Goldman Band has divided its schedule between Central Park and Prospect Park, Brooklyn. It was a proud boast of Dr. Goldman that he never missed a concert of his own band. The Music Memory Contests, the photography contests, his own expertly devised compositions, and his briskly bouyant personality, were notable features of each season. He was the author of several books on tone development, technique, and other matters of beter band playing. He received honorary degrees of Doctor of Music from Phillips University and from Boston University. He was decorated by the French and Italian governments for his services to music and was awarded a gold medal by the City of New York.

INTERNATIONAL NOTES . . . . . .

Issac Stern, noted American violinist, will play in the Soviet Union this spring at the invitation of the Russian government. Mr. Stern was born in Russia and was brought to the United States when one-year old. The tour calls for five weeks of recitals and orchestral appearances in Moscow, Leningrad, and other major Soviet cities. . . . The Spanish violinist, **Leon Alcalay,** for some months in 1954 a resident of New York and currently making his home in Rio de Janeiro, is planning a North American tour in the near future. . . . The **Boston Symphony Orchestra** will tour Europe for five weeks during August and September of this year, in cooperation with the International Exchange Program of ANTA. **Charles Munch,** Music Director of the Orchestra, and **Pierre Monteux** will conduct. Countries to be visited include: the British Isles, Scandinavia, Germany, Austria, France, and possibly Italy. . . . **Heinz Unger,** Musical Director of the York Concert Society in Toronto, recently conducted Mahler's Fourth Symphony with the State Radio Orchestra in Oslo, and the same composer's Second Symphony with the Oslo Philharmonic Society. He has been invited to conduct in Copenhagen, Göteborg, and Bergen next season. . . . **Fabien Sevitzky** has accepted an invitation from the Zagreb Philharmonic Orchestra to conduct four performances in Yugoslavia of Beethoven's "Missa Solemnis"; the first is scheduled for Mar. 2. . . . **Kenneth Allen Associates** announces the first North American tour next fall of **I Solisti di Zagreb,** a chamber orchestra of 17 soloists, headed by the well-known cellist **Antonio Janigro.** . . . The **Pasquier String Trio,** a French ensemble which arrived in this country last month, gave the first American performance of a new string trio written especially for the group by the American composer **Ivan Langstreth** at their Swarthmore College concert on Feb. 18.

COLUMBIA ARTISTS MANAGEMENT, INC.
113 WEST 57th STREET, NEW YORK 19, N. Y. CIRCLE 7-4900

FIRST NATIONAL TOUR: November, 1956
Ruth Page's Chicago Opera Ballet
in the original ballets "THE MERRY WIDOW" and "REVENGE"
Complete Scenery, Costumes, Orchestra, Corps de Ballet Company of 45 starring
Personal Direction: Kurt Weinhold MARJORIE TALLCHIEF and GEORGE SKIBINE

NEW—COMPANY OF 50
De Paur Opera Gala MIXED CHORUS—ORCHESTRA—SOLOISTS
LEONARD DE PAUR, *Conductor*
Great 3 part Program Planned—V. THOMSON—BIZET—GERSHWIN
Personal Direction: Coppicus, Schang & Brown

Vienna Academy Chorus
Personnel of 25 Dr. Gunther Theuring, conductor
Personal Direction: André Mertens

Berlin Philharmonic Orchestra
Conductor Herbert Von Karajan
SECOND AMERICAN TOUR: October—December, 1956
Personal Direction: André Mertens

Arthur Fiedler & The Boston Pops
Personal Direction: Judson, O'Neill & Judd **Tour Orchestra**

AMERICAN DEBUT OF THE RECORDING PHENOMENON
Mantovani and His New Music
Orchestra of 45
Personal Direction: Coppicus, Schang & Brown London ffrr Records

RETURN OF THE UNFORGETTABLE
Obernkirchen Children's Choir
Fall of 1955 Edith Moeller, conductor
Personal Direction: Kurt Weinhold Angel Records

The Angelaires
Personal Direction: Kurt Weinhold Harp Quintet

Roman Totenberg and His Instrumental Ensemble
Personal Direction: Kurt Weinhold (9 Artists)

HERE and THERE

Graphic House
"Met" baritone LEONARD WARREN, *a great boating enthusiast, sings into a ship-to-shore radio telephone at the recent motorboat show in New York.*

■ **Giesen and Boomer** will be represented in London this spring with three shows (legit). Their artist **William Clauson** will be starred in "Wild Grows the Heather," the musical version of Barrie's "The Little Minister," opening Mar. 15. **Anna Russell** sails for England April 15 and will appear in her own revue at a West End Theatre. **Angna Enters** will open her 10th London season at the Arts Theatre in conjunction with the release of her novel "Among the Daughters." The Foyle Galleries will feature an exhibit of her most recent paintings, ceramics, and sculpture. On this management's list for the U.S. is **Music by Three,** featuring **Wilbur Evans, Victoria Sherry,** and **Roland Fiore.** Other new star attractions include the **Theatre of the Far East** (authentic dance drama of the Orient), **Jacques Abram,** brilliant young pianist, and **Richard Liebert,** organ virtuoso of Radio City Music Hall.

■ The **Symphony of the Air** will make a six- to eight-week tour of the Near East and India in the 1956 fall season. This is the second tour for the ensemble, which received enthusiastic notices and much applause for its ANTA-sponsored series programmed last year from Japan to the Philippines. The extension this next season will take in Iran, Iraq, Pakistan, Syria, Egypt, Lebanon, Israel, Turkey, Greece, and Yugoslavia.

■ **Columbia Artists Management** is rubbing hands in congratulation over signing the **Ruth Page Chicago Opera Ballet** with **Maria Tallchief** and **George Skibine** as stars for a nationwide tour. The internationally famed dancers, leads in the Marquis de Cuevas Ballet de Paris, were engaged via long-distance phone and are on leave of absence from the Cuevas ensemble especially for this tour. The Ballet will appear again with the Lyric Theatre of Chicago in the 1956 fall season, will come East, and then tour the South, Southwest, and the Pacific Coast. There will be an ensemble of 45: 6 soloists, 20 in the corps de ballet, an orchestra of 11, plus the technical crew. Two ballets with choreography by Ruth Page will be Lehar's "The Merry Widow" and "Revenge (based on Verdi's "Il Trovatore").

■ **Paul Matthen,** who is singing leading bass-baritone roles in the Staatsoper of Stuttgart, has added performances in "Boris," "Aida," and "La Forza del Destino" to his repertory. Other acclaimed roles were Donner in the production of "Das Rheingold," staged by Wieland Wagner, and Escamillo to the Carmen of **Marta Mödl.** The Grand Inquisitor in "Don Carlos," Wolfram in "Tannhauser," Mandryka in "Arabella," the Count in "Marriage of Figaro," both Amonasro and the King of Egypt in "Aida," Carlos in "La Forza," Amfortas and Titurel in "Parsifal," and numerous other assignments indicate the huge success of the American artist.

■ Due to a shoulder injury, **Dr. Arved Kurtz,** prexy of the New York College of Music and concert artist-composer of note, cancelled his engagements at the Montreal Conservatory of Music and Dramatic Arts. The projected recital and violin clinic sessions scheduled for Feb. 15-16 have been postponed. Dates to be announced later.

Sedge LeBlang
MARIA ORTICA, *tenor, rehearses for his "Met" debut (Feb. 2) in* Ballo in Maschera *with conductor* TIBOR KOZMA.

■ The **National Artists** lecture roster has been enlarged by 18 additional names outstanding in magazine, best-seller, and Pulitzer Prize lists, plus editors and educators. Newly featured also are "pop" pianists, stage directors, and a Showtimer Team. For further information write for the National Artist brochure.

JOSEF MARAIS and MIRANDA, *international balladeers, will present the first of two Children's Programs on Saturday afternoon, Mar. 3, at 2:30 in Town Hall, N.Y.C.*

■ When bigger and better bobbles are made, count us in at the head of the manufacturing list. Recently a *Courier* article on the work of the fine **Manhattan School of Music** carried a picture of an operatic scene from the school's department of lyric drama. The name of **John Brownlee,** director of the Opera Workshop was somehow dropped from the caption (not guilty, milord), but the chief error was that the title stated this to be a shot from "La Traviata" when actually it was from "The Fatal Oath," a new score by **Boris Koutzen.** It did look like the first act of "Traviata" (swooning heroine *en negligé,* attending maid, commiserating physician, *et al*). When we were contritely apologizing to **Martin Sokoloff,** of the Manhattan School, he soothed us by saying: "Well, most opera pictures look like 'Traviata' anyway." Which made us feel not so dumb as five minutes earlier.

■ Violinist **Joseph Szigeti** is now on a coast-to-coast tour which carries him to the Far West (Seattle, Santa Barbara, San Francisco, San Matteo, Sacramento, etc.), into Canada (Victoria, Vancouver), and back to the East Coast. He plays in the Brooklyn Academy of Music on March 6 and, immediately after, flies to Europe for an extensive and heavily booked tour of Belgium (the six Bach solo Sonatas in Brussels), England, Switzerland, Luxembourg, and Scandinavia.

■ If you have belated Christmas or birthday or other gift shopping to do, or if you are just browsing for yourself, do look in at the **Nearly New Shop** over on 9th Ave. in the Fifties (this is not an advt.). Some of NYC's top singing teachers and coaches are working between lessons as sales personnel to increase the Scholarship Fund at the **American Theatre Wing.** If you do not feel in a buying mood, stars of the music and entertainment world will welcome your bric-a-brac, white elephants, excess furs, gowns, pictures, et cetera.

SCHOOL NEWS

By GID W. WALDROP

On Feb. 16, DAVID MANNES emerged from semi-retirement to celebrate his 90th birthday. Founder of New York's Mannes College of Music, a leading figure in the establishment of the Federation of Music School Settlements, Hampton Institute, and the Music Settlement in Harlem, and for 20 years conductor of free concerts at New York's Metropolitan Museum of Art, Mannes raised his fiddle once again to serenade students and faculty at a party held in the College's Recital Hall. Asked by reporters if he could be called a "philanthropist," he replied: "Call me a fiddler, a conductor, or a teacher. I never had anything to give to the cause of music except my heart."

Eastman Announces Musical State Direction Institute

Eastman School of Music will provide opportunity to study all the techniques involved in the production and direction of the musical theater, using as a laboratory Rochester's highly successful professional summer opera theater, "Opera Under the Stars." Classes will present the basic elements of all the many facets of opera presentation and will also provide a seminar for discussion of all problems confronting the director. During the afternoons and evenings the students enrolled in the institute will serve as apprentices in rehearsals and productions of "Opera Under the Stars," assisting in the stage direction, musical direction, and in the technical work and designing of the scenery.

The Institute may be taken for credit. It is divided into three areas of instruction: Seminar in Stage Direction under Leonard Treash, Seminar in Musical Direction under Herman Genhart, and the Seminar in Stage Design, Costumes, Lighting, etc., under Clarence Hall. Further information may be secured from the Director of Admissions, Eastman School of Music, Rochester, New York.

Redlands U. Symposium

The University of Redlands School of Music (Dr. Leslie P. Spelman, director) offers an orchestral symposium on April 21-22, in which the California School's workshop will play works submitted by composers now living in the United States. On March 4, 5, 20, and 21, five programs of American organ music will be given to dedicate the new Cassavant Organ console.

Of greatest interest, perhaps, is a one-act opera written by Dr. Wayne Bohrnstedt, professor of composition at the University, which will have its premiere on March 12 and 13. *The Necklace* is a modern American tragedy.

Premieres at Carnegie Tech

The first Kiltie Band concert, under the baton of new director George Reynolds, on Feb. 15 featured a premiere performance of an operatic dance and a new bagpipe score composed especially for Carnegie Tech. "The Thistle," a medley of authentic Scottish airs, reels, and strathspeys, and "Tech Druns," written for Carnegie by pipe director Lewis W. Davidson, were salutes to the Scottish tradition.

Featured piece of the evening was the premiere performance of "La Calinda," a Creole wedding dance from Delius' opera *Koanga*. Band director Reynolds transcribed the music for band from its original orchestral setting.

Philadelphia Conservatory's Activities

The feature of the February performances at the Philadelphia Conservatory of Music was the first concert of the season by the faculty, assisted by John Crouch, professor of music at Vassar College. He was the piano soloist in the Chausson Concerto for Piano and String Quartet (Op. 21). John Cowell gave a pre-hearing of his New York Town Hall Recital on Jan. 24. He is an alumnus, and now assistant professor of composition and opera at the College of Puget Sound.

Annual Conference of Community Music Schools

The National Guild of Community Music Schools held its 15th Annual Conference in New York Feb. 24-26. The panel discussions brought views on "Musical Development Through Community Cooperation" and "Goals in Music Study." Three panelists, with Winifred Fisher, Executive Director of the N. Y. Adult Education Council, as moderator, participated in the first subject discussion. John Edwards, manager of the Pittsburgh Symphony Orchestra, discussed the phenomenal development in the past few years of community orchestras.

Dr. Herbert Zipper, Director of the Community Music Center of the North Shore, Winnetka, Ill., talked about his project of orchestra performances in a cooperative program with the public schools. Other discussions were led by Mrs. Jan Stocklinski of Pittsfield, Mass., and Miss Dorothy Gordon of New York City. As a feature of the Conference, the Guild presented students of member schools in a concert at the Kaufmann Auditorium.

STUDIO NOTES

■ Pearl Amster and Gertrude Goodfriend, pianists from the Rose Raymond studios, were heard on the WEVD premiere program "Composers Showcase" on Jan. 12. Interviewed was composer Paul Creston, and Miss

In the heart of historic Baltimore

PEABODY
CONSERVATORY
COLLEGE OF MUSIC

REGINALD STEWART, *Director*

Distinguished faculty—Scholarships available

The Peabody offers complete musical training in all branches for the beginner or advanced student. Composition—Sacred Music—School Music—Concert Career.

B. Mus., M. Mus., Teacher's Certificate, Diploma.

The Peabody specializes in the preparation of orchestral musicians with Music Education background.

Dormitory facilities for men and women.

Member National Association of Schools of Music and of the Middle States Association of Colleges and Secondary Schools.

SUMMER SESSION—June 25 to August 4

For Catalog write:
The Registrar—19 E. Mt. Vernon Place, Baltimore 2, Maryland

MANHATTAN SCHOOL OF MUSIC

Janet D. Schenck, *Director*

SUMMER SESSION

June 11—August 2

Bachelor and Master of Music Degrees

Auditions and Registration Week of June 4th

For information write to REGISTRAR

238 East 105th St.
New York 29, N. Y.

BOSTON UNIVERSITY

COLLEGE of MUSIC

A Division of the

School of Fine and Applied Arts

Courses in all branches of music leading to B.M. and M.M. Degrees. Doctor of Musical Arts Degree in Applied Music, Composition, and Music Education.

Distinguished Faculty Includes:

George Berneff
Rafael Bronstein
Arthur Fiedler
Karl Geiringer
David Blair McClosky
Emanuel Ondricek
Gardner Read
Jules Wolffers

For catalog write:

Robert A. Choate, Dean
25 Blagden Street, Boston 16, Mass.

Goodfriend played his Five Dances. Mrs. Amster folowed with pieces by Charles Haubiel and Eliott Griffis. On Feb. 15 Miss Raymond apeared as piano soloist during American Music Festival Week, on the American Women Composers program broadcast over WNYC.

■ A clinic on piano methods, with special emphasis on psychological and physiological aspects of pedagogy, was conducted by Dr. John Carré, pianist-composer, for the Piano Teachers Club of Savannah, Ga. At the conclusion of the discussion, Dr. Carré was presented in a public lecture-recital of his published works.

■ Frederic Persson, now teaching in Hollywood, announces that his pupil, mezzo-soprano Shirley Carter, won the 1955 Marian Anderson Award; George Delenz is starring in TV's *The Count of Monte Cristo;* Bill Meigs is featured in singing and top dramatic TV shows; and recital engagements are listed for the young Canadian coloratura soprano Wendy Martin. These artists are under the direction of Mr. Persson, who will be remembered as a leading bass-baritone in light opera, appearing with the St. Louis Municipal Opera, in Dallas, Detroit, Pittsburgh, and with the Paper Mill Playhouse in N. J. On Broadway he appeared in dramatic plays for the Theatre Guild with leading performers. In recent years Mr. Persson has been coach and accompanist for numerous well-known artists in the singing field.

■ At the regional Metropolitan Opera Auditions, staged for the first time in Chicago, Ill., first place was won by Joan Volek, coloratura soprano from the Robert Long studios at the Chicago Musical College of Roosevelt University. One hundred and twenty-two singers were heard in audition, with 19 finalists. Miss Volek receives a cash prize of $300, an all-paid expense trip to New York for her formal Metropolitan Audition, broadcast auditions, and a $2000 scholarship.

■ Celebrating the Mozart Anniversary, Rudolph Reuter, pianist, played a program of Mozart Sonatas for a Chamber Group in Indianapolis Feb. 2 and returned as lecture-recitalist for the convention program of the Music Teachers National Association in that same city Feb. 14. March will find the busy artist in concert in Chicago and in West Virginia. Mr. Reuter's artist pupils are also reported active: Helen Aulwurn, soloist with the Southwest Symphony Orchestra in Chicago; Doris Gray, engaged for the Fernwood Women's Club; Geneva Rhone, heard in a 10-concert series in Europe; Jeanne Hinkle, soloist with orchestra in Aledo, Iowa; Suzanne Wall, playing in the Steinway concerts in Chicago; Marjorie Ervin appearing in Milwaukee; Burton Scalin, who will be the soloist with the Community Symphony Orchestra at Thorne Hall Mar. 4.

FACULTY APPOINTMENTS

■ The Cleveland Institute of Music announces the appointment of George Bekefi as the new Head of the Violoncello Department. Mr. Bekefi comes to Cleveland from Brazil, where for five years he was first cellist with the Brazilian Symphony Orchestra, a member of the Orchestra's String Quartet, and on the faculty of the Brazilian Conservatory of Music and the Copacabana Conservatory of Music in Rio de Janeiro.

George Bekefi

■ Nicolas Slonimsky, musicologist, composer, conductor, and editor, has been added to the faculty of the Peabody Conservatory, Baltimore. The appointment was effective with the February 6th opening of the second term. He replaced Henry Cowell, who for reasons of health has been forced to curtail his activities.

■ Composer Stefan Wolpe has been appointed to the faculty of C. W. Post College of Long Island University, Brookville, L. I. Mr. Wolpe will assume his new position in February, 1957, with the rank of adjunct professor of fine arts. Currently he is director of music at Black Mountain College, N. C.

■ It has been announced that Associate Professor Martha Alter of the Music Department of Connecticut College, New London, has been named to a full professorship.

■ Norman Paulu, concertmaster of the Oklahoma City Symphony Orchestra, is now associated with Oklahoma College for Women, Chickasha, as visiting artist and as conductor of a series of workshops and chamber music programs. His appointment became effective Jan. 30.

COLLEGE OPERA PRODUCTIONS

■ A full-scale production of Puccini's *La Bohème* was presented by Northwestern University Opera Workshop on Feb. 21 and 23. The opera was performed in English by a different cast each evening. Musical direction was by Eugene Dressler, and Edward Crowley served as stage director. The University Symphony Orchestra was conducted by Herman Felber.

AMERICAN CONSERVATORY OF MUSIC — CHICAGO

Offers courses in all branches of music and dramatic art
Founded in 1886—Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, 503 Kimball Building, Chicago

AMERICAN THEATRE WING

COURSES in Opera, Concert, Musical Comedy, TV and Radio
Specialized practical instruction in every phase of training the voice and in developing acting ability under recognized leaders professionally active in their fields.
Also Courses in Composition and Conducting
WRITE: MUSIC DIVISION, AMERICAN THEATRE WING, 351 W. 48 ST., NEW YORK 36, N. Y.

BOSTON CONSERVATORY OF MUSIC

Albert Alphin, Dir. —:— 26 Fenway, Boston, Mass.
Courses in Applied Music, Composition, and Music Education leading to Mus.B. Degree. Dance and Drama courses leading to B.F.A. Degree. Faculty of 50, including members of Boston Symphony Orchestra.
Dormitories for Women—Catalog on request
Member of NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

The Cleveland Institute of Music

Bachelor of Music, Master of Music, Bachelor of Science in Education
(B.S. in Ed. by transfer to Kent State University or Western Reserve University)
Ward Davenny, Director 3411 Euclid Ave., Cleveland, O.
Member of the National Association of Schools of Music

COLLEGE-CONSERVATORY OF MUSIC OF CINCINNATI

A distinguished professional school of music and the allied arts.
DEGREE COURSES WITH MAJORS IN PIANO, VOICE, ORCHESTRAL INSTRUMENTS, ORGAN, COMPOSITION, MUSIC EDUCATION
Affiliated with University of Cincinnati and Xavier University. Member of National Association of Schools of Music.
Catalog will be sent on request
Write Dept. MC Highland Ave. and Oak St. Cincinnati 19, Ohio

HARTT COLLEGE OF MUSIC

Bachelor and Master Degrees, and special courses in all fields of music study
Moshe Paranov, Director • 187 Broad St., Hartford 5, Conn. • Member NASM

LOS ANGELES CONSERVATORY OF MUSIC AND ARTS

Est. 1883 — Member NASM — Non-Profit
FACULTY OF INTERNATIONALLY RENOWNED ARTISTS
Certificates, Diplomas, Degrees (B.M., M.M., & B.M. Ed.)
845 South Figueroa Street, Los Angeles 17, California MU. 8141

MANHATTAN SCHOOL OF MUSIC

JANET D. SCHENCK, *Director*
Bachelor and Master of Music Degrees, Diploma and Post-Graduate Diploma, Preparatory Department.
For information, write to: Registrar, 238 East 105th Street, New York 29, N. Y.

NEW YORK COLLEGE OF MUSIC

Arved Kurtz, Director Chartered 1878
COLLEGE AND PROFESSIONAL COURSES . . . Full or Part Time . . . Day or Evening
SUMMER SESSION: JUNE 18 through JULY 27
114 EAST 85th STREET Catalog on request NEW YORK 28, N. Y.

PEABODY CONSERVATORY
COLLEGE OF MUSIC

REGINALD STEWART, Director
SUMMER SESSION — JUNE 25 TO AUGUST 4
Complete musical training in all branches. Diploma, M. Mus., B. Mus., Teacher's Certificate. Affiliation with Johns Hopkins University, Goucher and Loyola Colleges. Member of the National Association of Schools of Music and of the Middle States Association of Colleges and Secondary Schools. Dormitories.
REGISTRAR — 19 E. MT. VERNON PLACE, BALTIMORE 2, MD.

STOTT'S VOCAL ART STUDIO

Director: VICTOR STOTT
Eminent European-American Singer
VOICE CULTURE — MUSICAL EDUCATION — REPERTORY
MAGDA STOTT Voice Expert — develops and corrects any voice in singing and speech.
490 West End Ave. (cor. 83rd St.), N. Y. C. — TR. 3-4230

BALDWIN-WALLACE COLLEGE
Conservatory of Music

Cecil W. Munk, Director—Degrees: Bachelor of Music, Bachelor of Music Education
South Campus, Berea, Ohio (Suburb of Cleveland)

BERKLEY SUMMER MUSIC SCHOOL

at Bridgton Academy, North Bridgton, Maine
6 Week Session: July 9-Aug. 18, 1956, for String Players & Pianists. Individual Lessons. Chamber Music Featured.
For booklet write: 315 W. 98 St., New York 25, N. Y.

CADEK CONSERVATORY OF MUSIC
of the University of Chattanooga

Founded 1904 Member N.A.S.M.
For information, write Harold J. Cadek, Director
Patten Hall, 801 Oak Street, Chattanooga, Tenn.

CARNEGIE
College of Fine Arts

MUSIC • Singing • Composition
Instrumental • Music Education
Carnegie Institute of Technology
Schenley Park • Pittsburgh 13, Pa.

CORNELL COLLEGE

Founded 1853 Mt. Vernon, Iowa
Conservatory of Music Paul Bockholm, Ph.D., Director
Home of the oldest May Music Festival
West of the Mississippi River

Melrose Academy of Music

Renee Rochelle, Director — Accredited Teachers
Vocal, Opera, Drama, Dance, Instrumental
5001 Melrose Ave., Los Angeles 38, Calif. HO. 4-7956

NORTH PARK College SCHOOL OF MUSIC

DONALD F. OHLSEN, Dean
A music school on a college campus
Foster at Kedzie, Chicago 25 Member NASM

PHILADELPHIA CONSERVATORY
Of Music — 79th Year

Maria Ezerman Drake, Director
Piano, Orchestra, Opera, Chorus, Strings, Composition, Voice, Winds
Degree Courses
216 S. 20th St. LOcust 7-1877

Progressive School of Music

HARRIET KAY, Director
7440 N. Western Ave. 607 Fine Arts Bldg.
Chicago 45, Ill. RO. 4-5139

ROSSINI OPERA SCHOOL
THE OPERA WORKSHOP

LUIGI ROSSINI — *Director*
50 Central Park W., New York 23 — TR. 7-9385

! ! WHILE THEY LAST ! !
MUSICAL COURIER
Diamond Jubilee Issue
(Feb. 1, 1956)
106 pages • Special Articles
Send 50c to *Musical Courier*
119 W. 57 St., N.Y.C.
Or phone: CIrcle 7-4500
! ! WHILE THEY LAST ! !

■ The Opera Workshop of the College-Conservatory of Music of Cincinnati is planning a performance of *La Bohème* for the evenings of April 30 and May 1. In the fall of 1955 the Workshop, under the direction of Wilfred Engelman, gave a stunning presentation of DeFalla's *La Vida Breve*.

■ The University of Texas Opera Workshop presented a concert version in English of Mozart's rarely performed opera *La Finta Giardiniera* on Feb. 12 in Austin. Alexander Von Kreisler was director, and John Cunningham the associate director and conductor.

■ Cleveland's Radio Station WSRS has been presenting monthly broadcasts of one-act operas by the Hungarian composer Leslie Kondorossy. Owing to popular demand, these will be continued on a weekly schedule beginning March 1. The broadcasts will alternate between recordings and live broadcasts of his extensive work in this genre.

■ A triple-bill of Hindemith's *There and Return*, Bernstein's *Trouble in Tahiti*, and Beeson's *Hello Out There* will be given May 4 and 5 by the Peabody Conservatory Opera Company under the direction of Felix Brentano in the glittering new Shriver Hall on the campus of Johns Hopkins University.

■ The extensive Opera Festival at the Royal Conservatory of Music in Toronto is underway. The CBC presented a performance of *The Marriage of Figaro* on television on Jan. 22, and on radio Jan. 25. *Carmen* will be presented in Kitchener on Mar. 12, and *Madame Butterfly* in Hamilton on Mar. 13.

■ The University Theatre and The Music Department of the University of Arkansas, Fayetteville, combined forces to present an interesting double-bill in February. *Don't We All?* is by the American composer Burrill Phillips, who is currently teaching composition at the University of Illinois. Mascagni's popular one-act opera *Cavalleria Rusticana* completed the double-bill. Both operas were double cast, and Kenneth L. Ballenger of the School of Music directed. The productions were presented on successive nights, Feb. 13 through 18.

■ Alec Wilder's curtain raiser *Sunday Excursion* and Mozart's *The Impresario* were presented before a capacity audience on Feb. 3 by the Voice Department of Susquehanna University, Selinsgrove, Pa. The all-student casts were under the direction of Margret Kommel and Lavan Robinson.

Juilliard Festival Premieres New Opera

On Feb. 15, the Juilliard Festival of American Music presented *The Wife of Martin Guerre*, an opera in three acts by William Bergsma, and commissioned for the celebration of Juilliard's 50th anniversary. The libretto by Janet Lewis is taken from the court records of the Court of Toulouse for the year 1560. The action, similar to *Enoch Arden* or *Colonel Chabert*, concerns a husband who goes to war (in this case, he leaves home to avoid his father's wrath) and returns. But it is not he himself who comes back, but an imposter who returns to Martin Guerre's wife, begets a child, and takes the real husband's place. Mme. Guerre becomes suspicious, and her suspicions are confirmed when the genuine husband returns to claim his rightful place. The wife, knowing the father of her child will be hanged for imposturing and not equally concerned over the plight of her returned husband, withdraws from and is avoided by the townspeople.

The action and libretto by Miss Lewis lack dramatic impact, and the language of the book is not distinguished. "She is sick in the head," sings the chorus about Bertrande Guerre, which seems to be a crude way of diagnosing the mental condition of the heroine. Mr. Bergsma, who has written quite a few fine works, both instrumental and vocal, for the first time tries his hand on a musico-dramatic composition. He is a highly gifted composer, and there are spots in this opera—rather, series of scenes—which prove his talents convincingly, but he is no dramatist *par coeur*, at least not yet. This opera drags along; one misses the bloodstream of real drama in his refined and carefully written score. At the trial in the last act there is a well-constructed vocal quintet and there are arias of the protagonists bespeaking the composer's musical gifts, but there is never a dramatic scene of real theatrical impact.

The performance was carefully prepared, with Frederic Waldman and Frederick Kiesler attending to the settings, Harriet Winters to costumes. The 16-member orchestra played with devotion and delicacy. Of the many singers, all had good voices, were well trained, and enunciated intelligibly. Mary Judd in the title role, Regina Safarty as the servant, and Stephen Harbachick as Martin Guerre were able helpers in the big and daring undertaking. But to all the participants goes the laurel for a job well done.

H. W. L.

Cleveland Institute Expands

The Cleveland Institute of Music has acquired the option on property for a new building at Murray Hill Rd. and Cedar Avenue in Cleveland, a site which is admirably situated as to accessibility by public or private transportation, and near to Severance Hall, the Art Museum, and the cultural center of Cleveland. Plans are to open the new million-dollar building in the fall of 1958.

This season has been one of expansion for the Institute, with a new branch in Chagrin Falls, Ohio, which opened in October, and a new West Side Branch scheduled to open in February. In addition, three new studios were added to the Heights Branch.

Northwestern University School of Music
Founded 1895 — George Howerton, Dean
SUMMER SESSION FEATURES — JUNE 26 TO AUGUST 4
- **Workshops** in Piano Pedagogy, Woodwind Ensembles, and Song Repertoire and Accompanying.
- **Summer Orchestra** conducted by **Désiré Defauw**, former conductor of the Chicago, Detroit, Grand Rapids and Montreal Symphonies.
- **Summer Band** with guest conductors, **Lt. Col. William F. Santelmann**, retired director of U. S. Marine Corps Band, and **Don Cuthbert** of Beloit, Wis., well-known for his work with high school bands.

Additional information available from School of Music office.
Northwestern University — Evanston, Illinois

ASPEN MUSIC SCHOOL
Aspen, Colorado — June 25—August 25, 1956
IN CONJUNCTION WITH ASPEN MUSIC FESTIVAL
June 27—September 2, 1956
1956 SESSION
Outstanding artist faculty in all departments
Catalogue on request . . . Address: Norman Singer, Dean, 161 West 86th Street, New York 24, N. Y.

The
NORFOLK MUSIC SCHOOL
of Yale University
(Ellen Battell Stoeckel Trust)
at NORFOLK, CONNECTICUT
(1300 ft. elevation)
JUNE 21 — AUGUST 1
For information write:
BRUCE SIMONDS, Director, Sprague Hall, Yale University, New Haven, Conn.

RADIO & TV

By HENRY W. LEVINGER

"Producer's Showcase" Makes TV History

■ Television history was made with NBC-TV's "Producer's Showcase," the Hurok production of an all-star Festival of Music on Jan. 30. Boasting the live presence of 10 of the world's greatest vocal and instrumental artists performing great music, the occasion was an unprecedented event.

Charles Laughton, master of ceremonies, opened the evening with introductory remarks. Unfortunately, his script, which played down to the audience, did not give him much opportunity to project himself. It was a mistake to show always Mr. Laughton visibly moved and impressed by the offerings of his announced artists. One should leave this reaction to the spectator.

The evening opened fittingly with the Prologue to *Pagliacci*, sung by Leonard Warren in front of the curtain. During the aria, the camera showed a backstage pantomime in which Canio surprises Nedda who is flirting with a member of the opera ensemble, thus giving reason to his "Vesti la giubba," which Jan Peerce sang superbly. This bit of stage business—in fact, the entire *mise en scène* of the Festival—is to the credited of Herbert Graf, who staged the program.

Isaac Stern, assisted by Max Rudolf and an orchestra consisting of members of the Symphony of the Air, who did yeoman services during the entire evening, followed in a brilliant performance of the last movement of Mendelssohn's Violin Concerto. Zinka Milanov, against the background of a decorous interior depicting Scarpia's office (Scarpia appeared in the beginning of the scene as a silhouette) sang "Vissi d'arte." Her voice was beautiful, but the staging was rather static, so that it impressed more as a concert performance than a piece of stagecraft. Roberta Peters appeared in the Olympia scene from Offenbach's *Contes d' Hoffmann*. Here the stage illusion was given by means of ballet, with Hoffmann pantomiming his reactions to the "humanized automaton," and later registering his disappointment on discovering the fraud.

The second act began with Gregor Piatigorsky's playing of Weber's Adagio and Rondo for cello and orchestra. Kirk Browning, director of the telecast, achieved dramatic shots of the artist, whose playing was perfection. The balance between orchestra and soloist could have been better. The orchestra was sometimes too prominent. Marian Anderson, accompanied at the piano by Franz Rupp, contributed three Spirituals. Her personality and voice projected beautifully.

Blanche Thebom (Guiletta) and Mildred Miller (Nickolas) closed the second act with Offenbach's Barcarole from *Contes d'Hoffmann* against a Venetian setting animated by dancing couples.

The first scene of the third act showed Rise Stevens in the card aria from Bizet's *Carmen*. Her voice sounded particularly fine and well balanced. The second half of the first act of Puccini's *La Bohème*, sung magnificently by Renata Tebaldi and Jussi Bjoerling, closed this part of the show. The magic of these two voices and the tasteful staging made their appearance a highlight of the evening.

The evening closed with Artur Rubinstein's playing of Chopin's A major Polonaise with his usual brilliance and showmanship.

Charles Laughton had the last word by praising television for bringing into the homes of millions of spectators such distinguished musical fare. Despite the excellence of the program, the remaining and still unsolved question is how to avoid in such a program the effect of a musical vaudeville show. A frame of action might serve as a unifying force. But this exception does not detract from the great merits of a show which for the first time brought the finest music in a continuous 90-minute show into the homes of many who have never before enjoyed such a generous and varied musical repast.

H. W. L.

RUSSIAN REPORT

(*Continued from page 7*)

Moskva carried an article by the famous stage director L. Baratov, who had for many years headed the stage directors' board of the Academic Bolshoi Theater of the U.S.S.R. The authors of all these articles, while disagreeing with certain details of the production, noted that, as a whole, the production was highly interesting from a creative standpoint.

The tour of the Everyman Opera Company has made a considerable contribution toward the development and strengthening of cultural ties between the peoples of the United States and the Union of Soviet Socialist Republics, and it is to be hoped that an exchange of artistic values between our two countries will continue to broaden in the future.

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION:
JUDSON, O'REILL & JUDD

CLAUDIO ARRAU
Baldwin Piano

CLIFFORD CURZON
Steinway Piano — Pianist

VERA FRANCESCHI
Baldwin Piano — Pianist

EWAN HARBRECHT
Lyric Soprano

EUGENE LIST
Steinway Piano — Pianist

ELEANOR STEBER
Leading Soprano Metropolitan Opera Assn. — Soprano

RICHARD TUCKER
Leading Tenor Metropolitan Opera Assn. — Tenor

WHITTEMORE & LOWE
Baldwin Piano — Duo-Pianists

CAMILLA WICKS
Violinist

DOLORES WILSON
Leading Soprano Metropolitan Opera Assn. — Soprano

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
OFFICES, SCHANG & JUDD
PERSONAL DIRECTION:

Mario Braggiotti

Rudolf Firkusny

CARROLL GLENN

Szymon Goldberg

Tossy Spivakovsky

Gladys Swarthout

Vronsky & Babin

THE DANCE

By ROSALYN KROKOVER

■ For those who like variety in their dance programs (and who doesn't?) there has been little to complain about in recent seasons. Turning back to last spring, there were some memorable evenings furnished by Ballet Theatre during its 15th anniversary season at the Metropolitan Opera House. Especially stunning was the all-Tudor program. In the fall Sadler's Wells returned with its magnificently mounted full-length Tchaikovsky ballets, and also gave us the opportunity to see what some contemporary English choreographers are doing. Of course, the New York City Ballet gave us a long season with some outstanding performances.

Jack Mitchell

The much-heralded Royal Danish Ballet in a Pas de Sept.

■ A short subway ride from Times Square to the Brooklyn Academy provided many stimulating evenings. There were visitors from abroad, and also new programs by our native dancers. Among the visitors, most interest centered around the Dance Theatre Berlin under the direction of Russian-trained Tatjana Gsovsky, who also designed all of the choreography. It was a young, well-trained company with a background of the Russian ballet technique. The style of choreography and approach, however, could best be described as ballet tinged with Wigman. What was completely lacking was a lyric line.

The Brooklyn Academy also gave us a preview glimpse of what Ballet Theatre will be like without the Alonso-Youskevitch combination. There is no doubt but that Erick Bruhn will be in command of the male classic wing. His performance in the *Nutcracker* Pas de Deux left nothing to be desired. One might go on record as saying that he is the most brilliant technician before the public today. Rosella Hightower, whom he partnered in the Pas de Deux, left much to be desired. She is a strong technician, but during her years abroad with the de Quevas company she has developed many fussy mannerisms that are not at all becoming or gracious. The company otherwise was not yet completely in its stride. More about it after the spring Metropolitan Opera House season, April 17 through May 6.

■ S. Hurok monopolized the Broadway area with "seasons" by Antonio, Dunham, the Chicago Opera Ballet, and the Kabuki Dancers and musicians. The last-named provided an all-new program which stressed the dance rather than the dramatic aspects of the Kabuki Theatre.

■ The above is just a glimpse of the immediate past, and the news of the future is even brighter. Strangely enough, it is Columbia Artists Management that is making dance news at the moment and not the Hurok office. So far all that Hurok has announced is the return of Antonio and his company, while Columbia has a long list headed by the Royal Danish Ballet.

This company has a charm and delight of its own that is altogether different than any other school of ballet, and the spectator should in advance be well aware of that fact. The repertoire, in addition to some August Bournonville ballets, will include such familiar works as Balanchine's *Symphony in C* and *Night Shadow;* Lichine's *Graduation Ball* and Fokine's *Petrouchka* and *Polevetzian Dances.* The company will give a two-week season at the Metropolitan Opera House in mid-September, and then make a tour of about 10 key Eastern cities.

■ Ruth Page's Chicago Opera Ballet is being booked for a tour presenting the two works—*Merry Widow* and *Revenge*—that were seen earlier this season in New York. Marjorie Tallchief and George Skibine have been granted a leave of absence from the de Cuevas Ballet in order to appear with the group.

■ A dance duo from Germany—Liselotte Koester and Jockel Stahl, principal dancers of the Berlin Municipal Opera—is being brought here for the first time. Their work as announced seems to encompass about every style ranging from satire to heavy drama and ethnic to ballet. They will appear in New York during Christmas week.

■ By way of novelty the contemporary dancers, Emily Frankel and Mark Ryder, with Will Holt, a ballad singer and guitarist, have created a program called Ballet and Ballads. Then there are what we might call the "regulars"—Marina Svetlova and her Company, Federico Rey and Pilar Gomez, and Mata and Hari.

Marina Svetlova and the Rey and Gomez combination have just returned from extensive engagements throughout Europe. Svetlova will have an all-new program this coming year, and the Spanish dancers have brought back some brand new dances and costumes from Spain.

■ Ballet Russe de Monte Carlo is no longer with Columbia Artists. This company has returned to the management of David Libidins, and has added to its roster Igor Youskevitch and Alicia Alonso, formerly leading dancers with Ballet Theatre.

■ Jose Limon and his group will undoubtedly continue to figure prominently in the concert world. We will surely see more of dancers like May O'Donnell, Pearl Lang, and Merce Cunningham. New and established personalities in the ethnic dance as well as modern and ballet are being presented at the YMHA Dance Center and the Brooklyn Academy of Music. Individual performers like Iva Kitchell and La Meri are entertaining audiences across the country with their one-woman shows.

■ An important and very encouraging development of the year is the interest ANTA and the International Exchange Program, assisted by the State Department, has taken in the dance. Martha Graham and her company, the first major modern dance group under these auspices, has completely captivated Oriental countries. Ballet Theatre is being sent to the Mediterranean and Near East areas in September for a 21-week tour. Negotiations are also under way for Jose Limon and his company. This is all to the good, and one hopes it is the beginning of a healthy precedent.

UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

Right: MARY LOU WESLEY *of New Jersey, First Place Winner in Artist Class of 1955 Guild Recording Festival, is a pupil of Rosina Lhevinne.*

Left: WILHELM BACKHAUS *(at the piano) discusses Beethoven with Guild adjudicator* CLARENCE ADLER.

George MacNabb, of the Eastman School of Music Faculty, is to be guest speaker, Mar. 18 and 19, at the Oklahoma State Teachers Convention. Lemuel Childers is State President.

Ernst von Dohnanyi will visit Athens, Ohio, as guest professor at Ohio University for three weeks in April. He will conduct master classes and give recitals.

Leo Podolsky was presented by the Chicago Public Library in its Mozart commemoration on Jan. 21. The program was devoted to showing Mr. Podolsky's photographic slides made in and around Salzburg. Some of the slides were sent to him by the Mozarteum in appreciation of the work he had done to aid the reconstruction of Mozart's home while a guest on the Mozarteum faculty.

Hans Barth gave a talk on "Should Every Child Study Music?" for the Parents and Teachers Association of Jacksonville, Florida, Jan. 30. Mr. Barth will present Helena Beth Lawrence in a recital at Friday Musical Auditorium on Mar. 4.

Stanley Sprenger, Guild chairman of Philadelphia, was "drafted" to be president again of the American Matthay Association. He served two terms before the present administration.

Steven Barwick gave a recital at Webster College, Webster Groves, Missouri, Feb. 13. He is now on tour in Europe, and will return to teach at Southern Illinois University for the spring term.

Dorothy White will act as Mistress of Ceremonies, Mar. 3, at the Third Youth Concert of the Brooklyn Philharmonia.

Clarence Adler played three Mozart concertos, with Leon Barzin conducting the orchestra, over WNYC. Allen Brown, from the Adler studio, played the MacDowell D Minor Concerto at a concert sponsored by Local 802 and conducted by Leon Barzin in Lincoln Week celebration.

The Music Counselor's Placement Service, started a few years ago by Bernard Kirshbaum to help older music students get summer jobs, is growing. Mr. Kirshbaum gives courses for new music counselors at Steinway Hall in April, May, and June.

LeRoy Carlson directed the Mozart Concert of the Alhambra Choral Club at the Marengo Avenue Methodist Church in California. Assisting artists were Nina Klove, Haydn Couzens, and Edith Barrett. Mr. Carlson also presented Marilyn Anderson and Errol Mecherikoff in recital in January.

Charles Adams gave his second recital this season in San Francisco, Jan. 13, at Museum Hall of Veterans Memorial. He was also presented in the Amphion Club in Berkeley in January. He has been studying with Bernard Abramowitch since his return from Europe.

Ruth Bradley has written a long cantata, "Quest for God," which had its first performance Feb. 11 under auspices of Mu Phi Epsilon, followed by a radio performance in the annual American Music Festival given over WNYC. On Mar. 19 the Composers Group will present it at Carnegie Recital Hall. Miss Bradley will go to Chicago this month to hear her "Abstractions" performed by the Chicago Artists Association.

Robert Vetlesen, Director of the San Francisco Academy of Music is also head of the piano department at the Peninsula Conservatory of Music in Burlingame, Calif.

The Seattle Chapter of NGPT presented selected students in a recital at Balcom and Vaughan Concert Hall, Jan. 22. Frances Duffy is chairman.

Johan Franco's "Introduction and the Virgin Queen's Dream Monologue" for soprano and orchestra was performed at Cooper Union, New York, Feb. 5, with David Broekman conducting, and Theresa Minnocci as soloist. William Masselos played Franco's Theme and Variations at his Virginia Beach recital in February.

Mrs. Bert Ishee of Fayetteville, N. C., presented Beth Boyce and Judy McKay in senior recitals in February.

The Piano Teachers Congress of New York (Ruth Bradley, President) have printed a neat card for all members recommending and endorsing procedures "for the professional and business conduct" of its members. Mark Nevin was chairman of the February program, introducing Marvin Kahn and Vivien Harvey for the program.

Persis Cox of Boston gave an illustrated talk at the Feb. 9 meeting of the Associated Music Teachers League. Martha Burch, soprano of Greensboro, N. C., accompanied by Mrs. Bernard Taylor, sang three groups of songs.

MME. SIMON **BARERE**
PIANIST - TEACHER
200 W. 57 St., N. Y. 19, N. Y. CO. 5-1860

ELLIOT GRIFFIS
COMPOSER — TEACHER
D. Mus. • CMTA • ASCAP • NGPT
141 W. Swall Dr., Los Angeles 48, Calif.

JULES **WOLFFERS**
Pianist — Teacher — Coach — NGPT
1572 Beacon St., Waban 68, Mass.

PUBLISHERS' MART

By J. KENNETH WILSON

The new home of J. Fischer & Bro., music publishers, rapidly nearing completion on a three-acre tract in Glen Rock, N. J. The company, now in its 93rd year, expects to move on or about April 1 of this year. The new structure will house all of the activities of the firm and will allow for considerable expansion. A comfortable meeting room, suitable for local music or civic groups, and several studios are incorporated in the building plans. While the firm specializes in religious and educational music, the list of publications today covers every known type and form of music.

SONGS BY NED ROREM

■ The composer Ned Rorem displays his particular gifts for vocal composition in several recent releases by the *Hargail Music Press*. "Alleluia," written in 1946, is dedicated to Jennie Tourel and represents a broad three-part form in which the initial and final sections are "fast, and somewhat hysterical," and the middle section is contrasted by way of tempo, style, and rhythm. Performed as directed (the piece ends, for instance, with a *sforzandississimo* "almost yelled"), the effect will be biting, cynical, and powerful. The seven-eight meter works to produce an even, regular swing. The voice-range is medium high; the vocal complexities, while not great, reside in the rhythm and intonation; the accompaniment is responsible for much of the thematic development and offers no peculiar problems. Price $.75.

"Philomel" is a setting of words by Richard Barnefield (1574-1627). In this and in the following songs the composer appears as a master of lyrical expression who understands, in addition, the force and emotional power inherent in the subtle use of deceptively simple modulations and chromatic changes. In this case the melancholy and "archaic" are admirably preserved elements. Price $.75.

The setting of Edmund Spenser's "What if some little pain the passage have" emerges as an expressive use of counter-melody in the accompaniment against a slowly moving, sustained vocal part. This "mood piece" is greatly enhanced by an effective climax and a refreshing digression from the main tonality near the end. Price $.60.

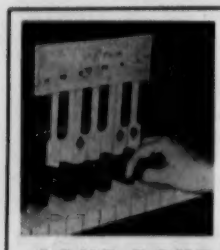
"Two Songs," published together, include settings of Elinor Wylie's "Little Elegy" and "Oh a Singing Girl." They are both examples of a sensitive artist's craft. Both songs are very short, and would undoubtedly make good companion pieces in a recital. Price $.75.

■ FREDERICK WERLÉ: Sonata Brevis No. 2 for Piano. This work, while not divided into movements, is sectional and based throughout on a single theme which is stated at the beginning and appears insistently, both in its original form, and modified in a number of ways. It is unmistakably the product of a musician who feels as well as thinks musically, in a satisfying combination of emotion and intellect. For while it is obviously "constructed" by a craftsman, the devices employed always contribute to the effect of the over-all design, or lend substance to an emotional or lyrical impulse. The desired coherence results as expected from the monothematic treatment. The effect is conservative, solid, pleasing, and, above all, musical. *Rongwen Music, Inc.*, New York.

■ ARTHUR BENJAMIN: "A Tale of Two Cities" Vocal Score. Book by Cedric Cliffe, based on the novel by Charles Dickens. This work was originally produced for broadcast only and had its first performance in a B.B.C. production, April, 1953. Press reviews were extremely enthusiastic, both as regards the abilities of the respected London composer and the character of the work itself. Arthur Benjamin is credited with masterful and understanding treatment of the operatic form, and the work is considered a milestone in the development of British opera. The availability of the vocal score makes it possible for this work to receive the attention which is certainly due it. The performance of this "dramatic melodrama in six scenes" requires a standard-size orchestra including harp, piano, solo flute, guitar, and violin (on stage); a dramatic and a lyric soprano, two tenors, and a baritone as the five principal parts; a cast of supporting characters, and chorus. Published by *Boosey and Hawkes, Ltd.*

TEACHING

■ Harmonic Study Edition: "Two-part Invention No. 8" by J. S. Bach. An optional Second Piano part is provided by the editor, Richard McClanahan, as an aid to better harmonic understanding on the part of the student and teacher. He attempts to include nothing in the chord sketch which is not implied in the original. Without being unduly pedantic, it must be stressed that chordal ambiguities and the absence of block harmonies are two of the most important integral factors in two-part writing, and for that reason the second piano should be omitted from any final stage of development. However, as an aid to understanding, this method is unquestionably valid and unhesitatingly recommended. The music is generously edited, after the Romantic tradition. Price $.75. *Mills Music, Inc.*, New York.



At Ease in All Keys?

Get CONE-ROYT SCALE CHARTS*

A visual aid to Eartraining, Piano Technic, Transposition, Harmony

CONE-ROYT SCALE CHARTS
(Complete set Major Keys) $1.00

SCALE CHART WORKBOOK
("Play in All Keys") $1.75

Order from CONE-ROYT MUSIC LEARNING AIDS
Dept. C, Box 22, Briarcliff Manor, N. Y.

*See "How To Help Children Learn Music" by Carabo-Cone & Royt ($3.50 Harper & Bros.)

"FRESH, DELIGHTFUL, EXCITING"—*Etude.*
"A BOOK OF TREMENDOUS PRACTICAL VALUE"—*Music Division, Library of Congress.*

BOOK REVIEWS

By REUBEN MARTIN

(This issue of Book Reviews is devoted to a listing of suggested books for the piano teacher's basic library. The author teaches piano and pedagogy in Los Angeles and is a member of the California State Board of M.T.A.)

GENERAL

"Discovering Music" by McKinney and Anderson (American Book Co., $4.75). This is a guide to music enjoyment and understanding. Recordings are listed and the music is discussed in a manner that is interesting and of value to the student and teacher.

"Grove's Dictionary of Music and Musicians" (Macmillan, $40). Grove's is the musician's Encyclopedia Britannica. It contains detailed articles on all phases of music. Published in five volumes.

"Harvard Dictionary of Music" by Willi Apel (Harvard University Press, $8.50). An excellent single volume of terminology and musical biographies.

"Musical Articles From the Encyclopedia Britannica" by Donald Francis Tovey (Oxford University Press, $4). Although these are in the Britannica, the book has the articles in one convenient binding. The various forms and general topics such as Harmony, Counterpoint, Fugue, Modern Music, Chamber Music, etc., are discussed by this recognized British authority.

"A History of Music" by Theodore M. Finney (Harcourt, Brace and Co., $5.60). The author presents music history in an enjoyable manner, written to guide the reader to the music itself. The span of ancient through modern music includes a fine bibliography of supplementary readings and recordings representative of the music discussed.

"The Homophonic Forms of Musical Composition" by Percy Goetschius (G. Schirmer, $2.50). The formal designs and methods of structural treatment in the homophonic domain of musical composition found in standard and classical compositions are analyzed and discussed in detail. Examples and references for further study are listed throughout the book.

"Men, Women and Pianos" by Arthur Loesser (Simon and Schuster, $6.50). The reader takes an enjoyable and enlightening excursion through the origin and development of the keyboard and its varied effects upon man. It may well be termed a social history of mankind since the advent of the keyboard instruments.

"Milton Cross' Encyclopedia of the Great Composers and Their Music" (Doubleday, $5.95). Two volumes presented in parts as follows: Part I, Before Bach; Part II, The Composers and Their Music; Part III, A Brief History of Music; Part IV, One Hundred Basic Works for the Record Library; Part V, The Anatomy of the Symphony Orchestra; Part VI, A Dictionary of Musical Forms; Part VII, A Glossary of Basic Musical Terms.

"The Structure of Music" by R. O. Morris (Oxford University Press, $1.70). The standard forms of musical composition are treated in a lucid and concise manner. A compact unit for the study of form.

PIANO LITERATURE

"Masters of the Keyboard" by Willi Apel (Harvard University Press, $7.50). Beginning with a description of the early keyboard instruments, Dr. Apel presents a survey of the development of keyboard music from the earliest obtainable manuscript through the music of contemporary writers. There are over 70 complete compositions printed in their complete form, the greater portion being devoted to early music.

"Music for the Piano" by Friskin and Freundlich (Rinehart, $5). This compendium of keyboard music lists compositions from early keyboard music through the first half of the 20th century. Original works for four hands, one and two pianos, and music for piano and orchestra are included. A short description of the work accompanies the listing.

"The Literature of the Piano" by Ernest Hutcheson (Alfred A. Knopf, $6.75). Music of the various composers and periods with suggestions for interpretation make this book of special value to the amateur and student. The works are discussed individually and in detail.

"Piano Music of Six Great Composers" by D. N. Ferguson (Prentice-Hall, $5). A description of the piano mechanism is followed by an analysis and discussion of selected compositions by Beethoven, Schubert, Schumann, Chopin, Brahms, and Debussy.

"The Piano Works of Claude Debussy" by E. Robert Schmitz (Duell, Sloan and Pearce, $5). Following a general commentary about Debussy, his devices and style, the piano music is presented in chronological order. The analysis and suggestions for interpretation are a valuable aid to the piano student.

PEDAGOGY AND TECHNIQUE

"The Act of Touch" by Tobias Matthay (Belwin, $4). An analysis of pianoforte tone production as interpreted and taught by Tobias Matthay and his disciples.

"Essay on the True Art of Playing Keyboard Instruments" by C. P. E. Bach (Norton, $6). A classic guide for performance of 18th-century music; ornamentation is explained in detail. Other headings include Thorough Bass, Accompaniment, and Improvisation.

"The Groundwork of the Leschetizky Method" by Malwine Bree (G. Schirmer, $3.50). The technical system of Theodore Leschetizky is explained by his student and assistant.

"Modern Piano Pedagogy" by F. J. Potamkin (Elkan-Vogel, $2.50). General headings are: Musical Memory; Tone-Production; Pedalling. Essays cover the subjects of Practice, Scales, Sight-Reading, Ear-Training, Harmony, Rhythm, and Interpretation. A prerequisite for the teacher's library.

"Musical Interpretation" by Tobias Matthay (Boston Music Co., $3). The author discusses The Phrase and its Interpretation; The Element of Rubato; Pedalling and the Element of Duration.

"The Pianist's Problems" by William S. Newman (Harper, $2.50). A concise and simple discussion of the basic problems of pedagogy and technique encountered by the piano teacher. New and old ideas presented in a manner that will lead toward a crystalization of teaching ideas and procedures.

"Piano Pedagogy Pamphlets." This unusual collection of articles is available upon request from Clayton F. Summy Co., 235 South Wabash Avenue, Chicago 4, Ill.

No. 2. "Psychology and the Piano Teacher"

No. 4. "Piano Technique" (Ching)

No. 5. "Ornamentation in Music for the Keyboard" (Goldthwaite).

No. 6. "Fingering"

"The Shortest Way to Pianistic Perfection" by Leimer-Gieseking (Presser, $1.50). Presents the procedure of study employed by Walter Gieseking.

"There's Music in Children" by Emma Dickson Sheehy (Henry Holt, $3.50). Useful ideas for directing the young child in his first experiences with music and musical instruments.

VIEWPOINT FOR SINGERS

by

SILVIA R. BAGLEY

"A fine treatise, well-presented . . . is both inspiring and compellingly practical."—*Henry Hobart, Prof. of Voice, Phillips Univ., Okla.*

AT ALL MUSIC STORES

WORLD PRESS, INC. DENVER, COLO.

Price: $2.00

PROFESSIONAL DIRECTORY

CLARENCE ADLER
PIANIST — TEACHER
336 Central Park West, New York 25, N. Y.

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIQUE
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

RENATO BONACINI Violinist
Teacher at National Italian Conservatory of Music
Chamber Music Study Group now being formed
Master Seminars *Private Instruction*
465 W. 57 St., N. Y. C. JU. 6-5532

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

MAY L. ETTS
TEACHER OF PIANO
ASSOCIATE TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57th St., N. Y.

CARL GUTEKUNST
TEACHER OF SINGING
Mem. NYSTA; NATS; Amer. Acad. Teachers of Singing
27 W. 67 St., N. Y. C. 23 TR. 7-1634

LOUISE JENKINS
SPECIALIST IN VOICE BUILDING
FOR SINGERS AND SPEAKERS
260 West End Ave., N. Y. 23, N. Y. TR. 4-6666
Member NYSTA and NATS

PAUL LAREY
TEACHER of VOICE
TECHNIQUE — INTERPRETATION
148 W. 72nd St., N. Y. C. ENdicott 2-1567

SARA LEE
TEACHER OF SINGING
50 West 67 Street
New York 23, N. Y. SU. 7-0631

MME. LENOX-DARCY
Voice Technician
Exponent of Sbriglia and Carlo Carobbi
457 West 57th St., N. Y. 19 CO. 5-8450

CESARE LONGO
TEACHER OF SINGING
Faculty N. Y. College of Music
NATS — NYSTA
176 E. 81 St., N. Y. 28 RH. 4-2651, RE. 7-5751

GLADYS MAYO
TEACHER OF PIANO
MUSICAL GUIDANCE for Children
SPECIAL COURSES for Teachers
550 Riverside Dr., N. Y. C. MO. 2-6114

RICHARD McCLANAHAN
TEACHER OF PIANO
Matthay exponent, formerly his representative.
Available as lecture-recitalist or critic-teacher.
801 Steinway Bldg., 113 W. 57th St., N. Y. C.

ROSALIE MILLER
TEACHER OF SINGING AND INTERPRETATION
200 West 57th St., N. Y. C. Circle 6-9475

ROSE RAYMOND
PIANIST AND TEACHER
Exponent of TOBIAS MATTHAY Principles
Summer Courses—Private Lessons
330 West 86th St., N. Y. 24, N. Y. EN. 2-7586

HERBERT RICKER, B.A., B.M., M.M.
CONCERT PIANIST—COMPOSER
Develops brilliant technic with a
sound and sensitive musicianship.
Studio 716 N.W. 19th St., Oklahoma City, Okla.

JAMES SHOMATE
ACCOMPANIST-COACH
116 E. 57th St., N. Y. 22, N. Y. PL. 3-8191

HERTA SPERBER
TEACHER OF SINGING — COACH
60 Riverside Dr., N. Y. C., & 30-43, 88 St.,
Jackson Heights, N. Y. (TWining 8-1392)
Providence, R. I.: Tues., Wed.

ALFRED STOBBI-STOHNER
TEACHER OF VOICE
ACCOMPANIST—COACH
853 7th Ave., Cor 55 St., N. Y. C. 19 Circle 6-6933

ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
61 W. 88th St., New York 24, N. Y. TRaf. 7-3081

BERNARD TAYLOR
TEACHER OF SINGING
Formerly for 22 years on the voice faculty
of Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

Prof. ANGELA WESCHLER
FACULTY MEMBER, N. Y. COLLEGE OF MUSIC
Workshop and Seminar for
Concert Pianists and Teachers
171 West 71st St., N. Y. 23 SChuyler 4-7678

LILI WEXBERG
TEACHER of SINGING
Voice Placement
Faculty N. Y. College of Music
Studio: 58 E. 86th St., N. Y. 28, N. Y. BU. 8-7791

ZIPORAH
Atelier for artistic HAND bookbinding.
Music bound so as to open flat.
160 W. 73 St., N.Y.C. TR. 4-6045, TR. 7-6700

Teacher-members of the
LESCHETIZKY ASS'N OF AMERICA

Edwine Behre
Pianist-Teacher
162 W. 54 St., N. Y. 19—CI. 6-4643
Vermont Summer Class (August)

Marion Wilcox Coomes
Teacher of Piano—Teacher Normal Course
4212 46th St., N.W., Washington, D. C.

Edwin Hughes
Pianists Prepared for Public Performance
and for Teaching Positions
117 East 79th Street, New York 21, N. Y.

Nathan Sacks, *Director*
St. Louis School of Musical Art, Inc.
499 N. Boyle Ave., St. Louis 8, Mo.

"Rhythmics, Dynamics, Pedal" by Leimer-Gieseking (Presser, $1.50). This is a companion book to the above-listed work by the same authors. Subject matter discussed includes: Technique Through Mental Work; Dynamics: Variety of Touch; Phrasing and The Pedal.

PSYCHOLOGY

"Principles of Musical Education" by Mursell (Macmillan, out of print). General headings: The Musical Mind; The Functional Outcomes of Musical Training; Listening, Performance, Composition; The Agencies of Musical Education. Chapters on The Studio Music Lesson and The Status of the Studio Music Teacher are of special interest to the private teacher.

"Psychology for Musicians" by Percy C. Buck (Oxford University Press, $2.50). The object of this book is to acquaint the musician with some of the truths of psychology which may be directly applied to the performance of music.

"The Psychology of Music" by G. Revez (University of Oklahoma Press, $4). A basic text on the psychology of music stated in simple terms, forming a connecting link between musicology, physics, physiology, aesthetics, and psychology.

"The Psychology of School Music Teaching" by Mursell and Glenn (Macmillan, out of print). Chapters of particular interest to the private teacher are: Music and The Child; Musical Learning; Rhythmic Training; Technique and Expression.

MODERN MUSIC

"This Modern Music" by Gerald Abraham (Norton, $2.50). The author presents a clearly written and understandable discussion of the components of modern music. He discusses modern harmony and melody, new chords and discords, polytonality, atonality, quarter-tone and twelve tone systems.

"The Poetics of Music" by Igor Stravinsky (Harvard University Press, $2.75). General ideas about music, the process of musical composition, inspiration, musical types, and musical execution are discussed. The author has given his personal ideas about musical taste, musical snobbery, musical improvisation, the nature of melody, and the function of the critic of music.

"The Shaping Forces in Music" by Ernst Toch (Criterion Music Corp., $5). Dividing his work into three sections—Harmony, Melody and Form—the author has presented a viewpoint that reconciles traditional harmonic study with contemporary musical development.

"Style and Idea" by Arnold Schoenberg (Philosophical Library, $4.75). A collection of essays under such headings as: Gustav Mahler, New Music, Outmoded Music, Brahms, Twelve-Tone Composition, Human Rights, and Criteria for the Evaluation of Music.

CHICAGO

For **YOUR CHICAGO RECITAL** *Consult*

BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 603 Fine Arts Bldg. Chicago, Ill.

FREDA DRAPER
CONTRALTO
Now Booking: 1956-57
825 Orchestra Bldg., Chicago, Ill. EU. 3-0169

CECILE de HORVATH
CONCERT PIANIST and TEACHER
620 Fine Arts Bldg., 410 S. Michigan, Chicago, Ill.

FRANCES GRUND
Teacher of Singing
American Conservatory, Kimball Hall, Chicago 4
Tel.: WAbash 2-6726

OMEGA KING
Dramatic Soprano
Star of Nat'l Negro Opera Co.
5810 So. Park, Chicago, Ill. Tel.: BU. 8-4130

LOUIS **KOHNOP & RUBINSTEIN** AIDA
Solo and Duo-Pianists
825 Orchestra Bldg. Chicago, Ill.

ESTHER TEACHERS OF SINGING CHARLES
LABERGE
Chicago Musical College American Cons.

EUNICE STEEN LAMONT
TEACHER OF SINGING
611 Lyon & Healy Bldg. Chicago Tel.: WE. 9-8102

ROBERT LONG
TENOR — TEACHER OF SINGING
Chicago Musical College 430 So. Michigan Ave.

Thomas N. MACBURNEY
VOCAL STUDIOS
608-609 Fine Arts Bldg., Chicago 5, Ill. WE. 9-9701

ELEANOR MacKINLAY
Soprano
RECITAL — OPERA
3400 Lake Shore Drive, Chicago, I.. BI. 8-1283

VIRGINIA PARKER
SOPRANO
12254 Wentworth Chicago 37, Ill.
Phone Waterfall 8-8772

WANDA PAUL
Pianist-Teacher
Northwestern University School of Music
Evanston, Ill. AL. 2-4578

Mme. SEABURY PENAGLIA
TEACHER OF SINGING
Grad. Academy of St. Cecilia, Rome
512 Fine Arts Bldg., Chicago WE 9-3421, WH 4-4180

AUDUN RAVNAN
PIANIST
Management: Howard R. Will
332 S. Michigan Chicago, Ill.

RUDOLPH REUTER
PIANIST
American Conservatory of Music
Kimball Hall, Chicago Grace Pratt, Sec'y

SONIA SHARNOVA
CONTRALTO
Chicago Conservatory — Fine Arts Bldg., Chicago
Phones: Studio—HA. 7-0500 Res.—LI. 8-1237

DONALD STROUP
Piano - Theory
Chicago Conservatory

EARLE TANNER
TENOR — TEACHER OF SINGING
NATS - CSTG
Chicago Conservatory, 410 S. Michigan Ave.

FRED **TRULL**
TEACHER OF SINGING
Member of NATS
Studio: 711 Kimball Bldg. HA. 7-7755 Res. WH. 4-5620

NAOMI WATSON
CONTRALTO
VOICE TEACHER
925 Kimball Bldg. Chicago, Ill.

B. FRED WISE
Tenor
Teacher of Singing
American Conservatory, Chicago, Ill.

NEW YORK

HANS BRUCK
CONDUCTOR—COACH
Coach of Baum, Janssen, Singher, and other artists
Call Circle 7-1988 (N. Y. C.) Between 2 and 4 P. M.

Maxine **DORELLE** —soprano
TEACHER OF VOICE, OPERA, SONG REPERTOIRE
OPERA WORKSHOP
Opera Studio 73, 1425 Broadway, N. Y. C. — OX. 5-0745

MICHELE **FONTICOLI**
Tenor — Vocal Teacher — Author
Exponent of the Italian School of Creative Singing
Singing Tone Through the Medium of the Spoken Vowel
58 West 70 St., N. Y. 23, N. Y. SC. 4-5175

NATIONAL

John F. **Carré** Mus. D.
Pianist - Composer - Organist
Faculty Member, Chicago Conservatory
219 Sixth St. Racine, Wis.

STELLA LENCI
INTERNATIONAL OPERATIC STAR
Dir. Minnesota Opera Workshop
MacPhail College of Music, Minneapolis, Minn.

ANTHONY MARLOWE
Leading tenor—formerly Metropolitan and Covent Garden
Teacher of Voice Director Opera Workshop
Detroit Institute of Musical Art
NATS 52 Putnam St., Detroit, Mich.

PASCARELLA
ENZO, Violinist CAESAR, Cellist
Concert—Recital—Instruction
7756 Bonner Avenue Sun Valley, Calif.

PHI BETA
National Music and Speech Fraternity
Edna Wallace Johnston, President
1401 Grove Terrace, Winter Park, Florida

DELTA OMICRON
NATIONAL PROFESSIONAL MUSIC FRATERNITY
Marie Martt — *National President*
18240 Meyers Road, Detroit 35, Michigan

Coach-Accompanist

Irene ALBRECHT
PIANIST
627 Fine Arts Bldg., Chicago, Ill. WE 9-2494

James R. ANGELL
COACH-ACCOMPANIST
721 Kimball Bldg., Chicago, Ill. WA. 2-0893

William BROWNING
COACH — ACCOMPANIST
American Conservatory, Kimball Bldg., Chicago, Ill.
WE. 9-8620

Lela HANMER
ACCOMPANIST—CONDUCTOR
American Conservatory Kimball Bldg., Chicago

Helen LEEFELT
COACH — ACCOMPANIST
721 N. Michigan, Chicago, Ill.
Tel. EU. 6-3606

Frances STOWE
COACH — ACCOMPANIST
PROGRAM BUILDING
160 West 73, N.Y.C. 23 TR. 7-6700-4120

BUY U. S. BONDS

Jan Peerce

Comments on Diamond Phonograph Needles

"It is of the greatest importance to music lovers to be certain that their phonograph includes a diamond needle. Without a diamond even the finest phonograph suffers a loss in musical values within a short period of time."

Be sure your phonograph is equipped with a DIAMOND stylus

PLAY SAFE
PLAY DIAMOND

TETRAD

WORLD'S LARGEST
MANUFACTURERS
OF DIAMOND STYLI

For further information write to: Dept. MC8, 62 St. Mary St., Yonkers, N. Y.